

SPECIAL COLLECTIONS

PRESSMARK

11. RC. L. 32

DATE

1842

AUTHOR

Rodd, Horatio

TITLE

Catalogue of portraits, pictures, drawings

THIS BOOK MAY NOT BE PHOTOCOPIED OR REMOVED FROM
THE NATIONAL ART LIBRARY

33041 800 970162



original wrappers bound in.

553

PTL

£48.

To John & Paul
with best wishes from

S.B.

September 1962

John & John
with their children from

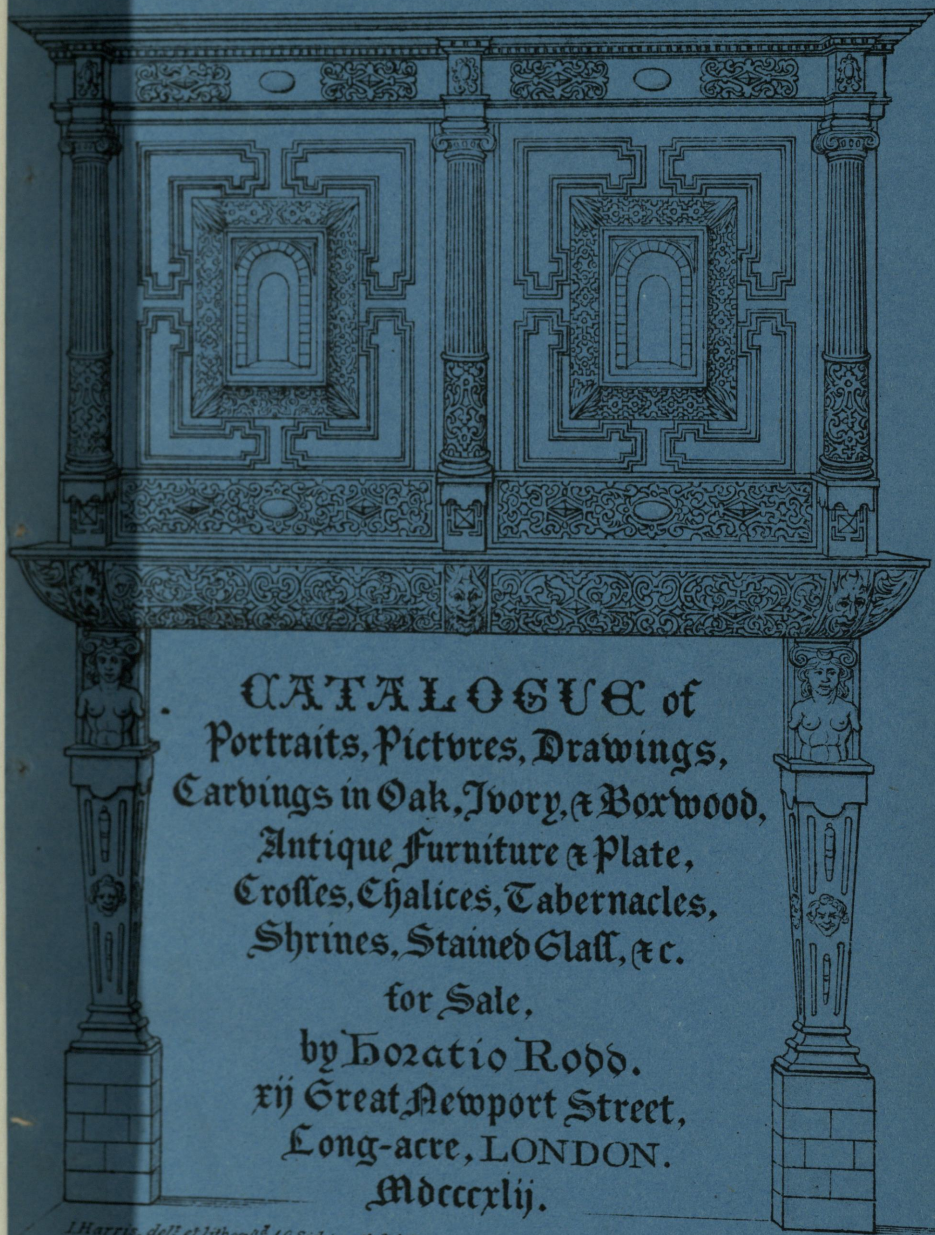
1822

September 1822

RODD, H.

II. RC. L. 32.

CARVED OAK CHIMNEY PIECE.



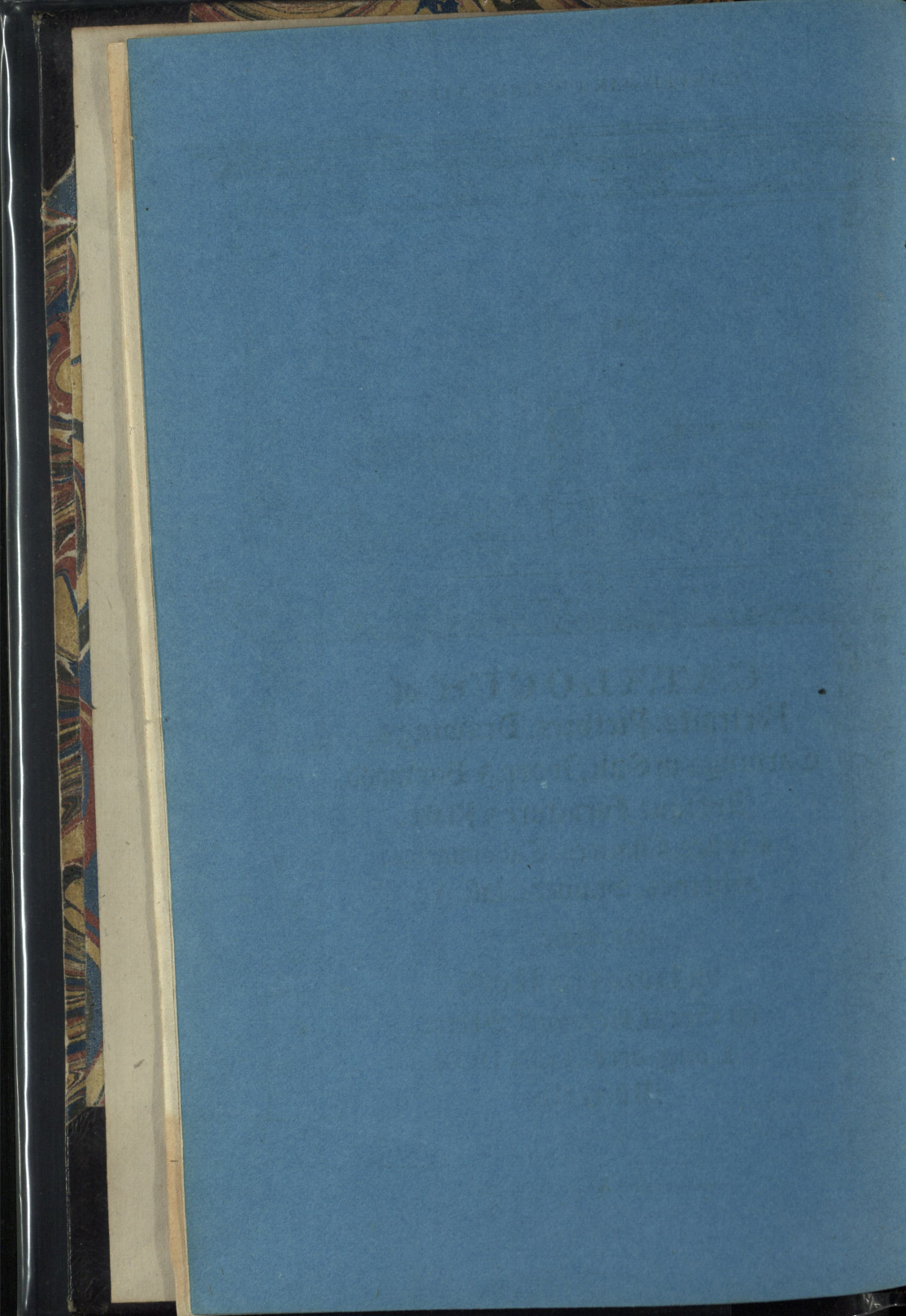
CATALOGUE of
Portraits, Pictures, Drawings,
Carvings in Oak, Ivory, & Boxwood,
Antique Furniture & Plate,
Crosses, Chalice, Tabernacles,
Shrines, Stained Glass, &c.

for Sale,

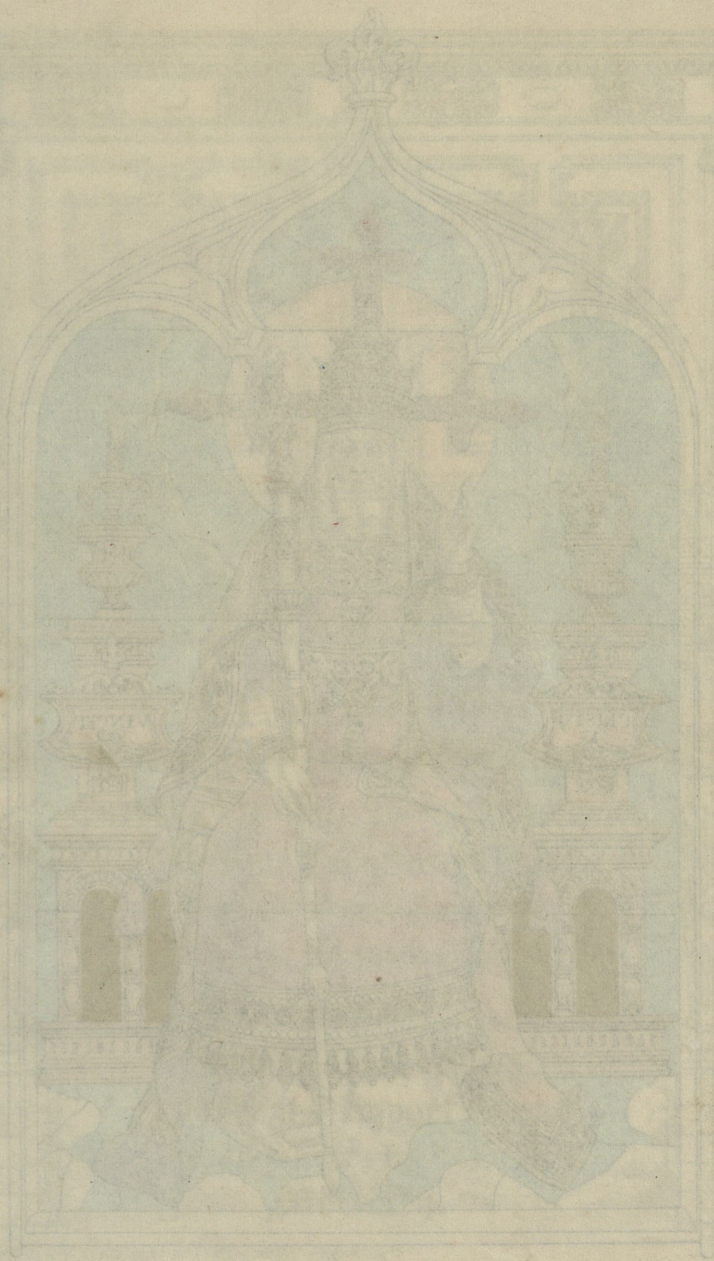
by Horatio Rodd.
211 Great Newport Street,
Long-acre, LONDON.
M^{dc}cclij.

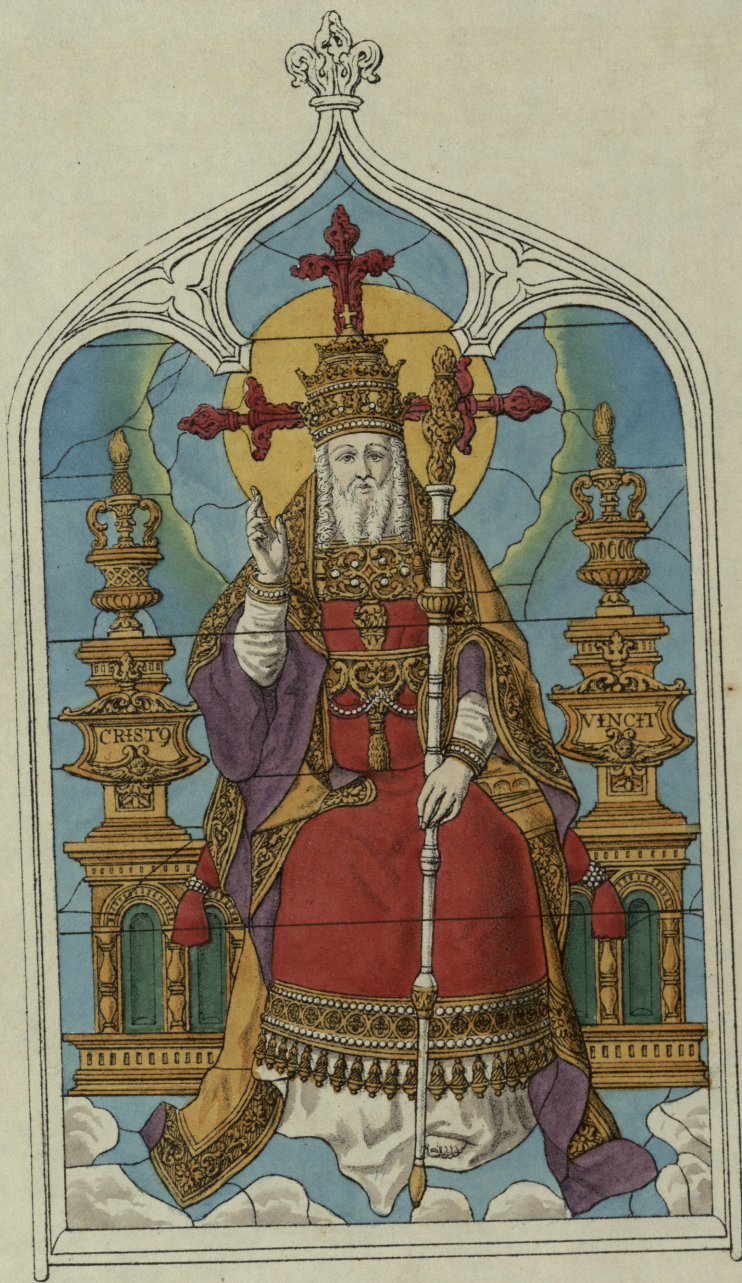
J. Harris, del^r et lithog^r, 40, Sidmouth St., Regent Sq^r.

Dimensions, 11 Feet high, by 8 Feet 6 In^{ch} wide.



1. AN IRON CHIMNEY PIECE.





l'Harrie del 'et lithog.



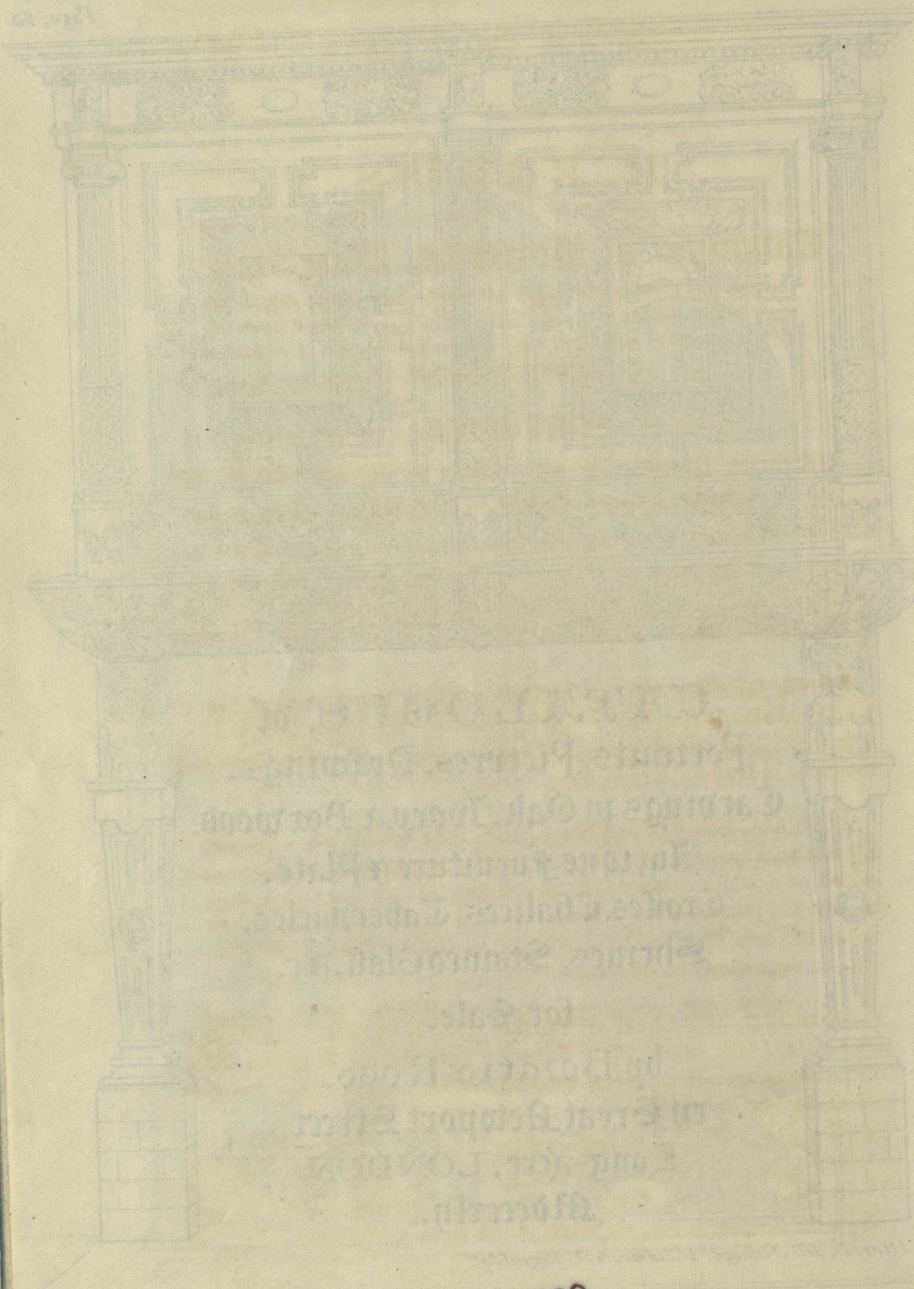
CATALOGUE of
 Portraits, Pictures, Drawings,
 Carvings in Oak, Ivory, & Boxwood,
 Antique Furniture & Plate,
 Crosses, Chalice, Tabernacles,
 Shrines, Stained Glass, &c.
 for Sale,
 by Horatio Rodd.
 211 Great Newport Street,
 Long-acre, LONDON.
 MDCCLXII.

J. Harris, del: et lithog: 40, Sidmouth St., Regent Sq.

Dimensions, 11 Feet high, by 8 Feet 6 In. wide.

CARVED OAK CHIMNEY PIECE

1875



46686-1979

H. RODD'S

Catalogue of Portraits, Antiquities,

&c. &c.

PORTRAITS.

ADDISON, JOSEPH—POET. Copied by Thurston, from an original, for Knight's National Portrait Gallery, 11½ in. by 9 in., *in a gilt frame*, 3 *gs.*

ALBANI, CARDINAL. Whole length, in his robes, in a superb apartment, sitting at a table, on which are papers, &c., one inscribed, "Alessandri Albani." On canvas, 6 ft. by 4½ ft., 10*l.* 10*s.*

ANNE, QUEEN OF ENGLAND. Whole length, size of life, in her Coronation Robes, by *Sir Godfrey Kneller*. On canvas, 7 ft. 6 in. by 4 ft. 10 in., in a carved frame, holding a sceptre in her right hand, and the globe in the left, in good state, *carved frame*, 18 *gs.*

AUSTRIA, LEOPOLD THE FIRST, EMPEROR OF. A splendid Equestrian Portrait. The Emperor is fully arrayed in steel armour, and seated on a white charger. In the distance is a very spirited scene of his army in pursuit of the enemy; hovering over him is a Cupid, who is about to place upon his head a wreath of laurel. On canvas, 9 ft. by 6 ft., in the manner of *Diepenbeck*, 60 *gs.*

BEDFORD, WILLIAM RUSSELL, FIFTH EARL AND FIRST DUKE OF. On canvas, in the Robes of the Garter, standing in a room, his favourite spaniel seated by his side. A fine portrait of the "worthy old Duke," by *Sir Godfrey Kneller*, *carved frame*, 30 *gs.*

This Earl, upon the breaking out of the civil war, was made General of the Parliament's Horse, and was engaged at the Battle of Edge Hill, on the 23rd of October, 1642; but afterwards disliking the service, he went to the King at Oxford, and fought at the Battle of Worcester. Upon the

accession of the Prince of Orange to the Throne, he was appointed one of the Privy Council. On the 11th of May, 1694, he was created Marquess of Tavistock and Duke of Bedford, and the reasons for bestowing the dignity upon him are thus given :—

“ That it was not the least, that he was father to the great Russell, the ornament of his age, whose great merits it was not enough to transmit by history to posterity ; but they were willing to record them in their Royal Patent to remain in the Family as a monument consecrated to his consummate virtues, whose name could never be forgot so long as men preserved any esteem for sanctity of manners, greatness of mind, and a love to their country, constant even to death. Therefore, to solace his excellent father for so great a loss, to celebrate the memory of so noble a son, and to excite his worthy grandson, the heir of such mighty hopes, more cheerfully to emulate and follow the example of his illustrious father, they entailed this high dignity upon the Earl and his posterity.”

ANOTHER PICTURE OF THE SAME. *G. Kneller*, 30 in. by 25 in., long flowing wig, in armour, 5 *gs.*

BEDFORD, JOHN RUSSELL, FOURTH DUKE OF. Three-quarters length, brown coat, flowered vest, holding a letter directed “To his Grace the Duke of Bedford,” in one hand ; a couteau de chasse in the other ; round his neck is suspended the Arms of England ; the ribbon of the Garter, &c. On canvas, 50 in. by 40 in., *George Beare pinxit*, 1744, 15 *gs.*

BENNETT FAMILY, OF SALTHROP HOUSE, WILTS. Portraits of a Lady and Gentleman, descendants of Thomas Bennett, Lord Mayor of London, 1603, Son of Thomas Bennett, ancestor of the Tankerville Family.

The Lady is in a red velvet dress, with blue scarf, holding a basket of flowers ; the Gentleman in a blue dress ; arms on each picture. On canvas, 50 in. by 40 in. Original state, 10 *gs.*

Bought at Salthrop House, near Swindon, Wilts, the seat of the late Mrs. Bennett.

BETTERTON, THOMAS—ACTOR AND DRAMATIST. In cloak. On canvas, 25 in. by 30 in., *in a frame*, 5 *gs.*

From Michenden House.

BERTYE, THE HONOURABLE CHARLES BERTYE. Envoy Extraordinary to Christian the Fifth, King of Denmark, 1671. Habited in a richly embroidered robe. Three-quarters. On canvas, 30 in. by 24 in., 5 *gs.*

BUCCLEUGH—FRANCIS SCOTT, DUKE OF BUCCLEUGH. Three-quarters length, in red coat, hat under his arm, blue riband, and order of the Thistle. *B. Dandridge, pinxit.* Canvas, 50 in. by 40., 15 *gs.*

From Sir Wilmot Horton's, Sudbrooke House.

BUTLER, SAMUEL—POET. Three-quarters length. A finished sketch by *Lely*, for the large picture, 15 in. by 12 in., 2½ *gs.*

CHARLES THE FIRST. Red slash dress, open laced collar. Panel, 12¼ in. by 10¼ in., 3 *gs.*

CHARLES II. In his robes ; George and Garter, by *Riley*. Canvas, 30 in. by 25 in., 5 *gs.*

CARLISLE—LUCY PERCY, COUNTESS OF CARLISLE, with her Sister Dorothy Percy, Countess of Leicester. See *PERCY*.

CARNARVON, THE COUNTESS OF—ANNA SOPHIA HERBERT, DAUGHTER OF WILLIAM HERBERT, EARL OF PEMBROKE, BY SUSAN, DAUGHTER AND COHEIR OF EDWARD VERE, EARL OF OXFORD, AND WIFE OF ROBERT DORMER, EARL OF CARNARVON. In blue satin dress, seated on a bank ; by her side is her daughter. On canvas, 50 in. by 40 in. ; an elegant picture ; supposed to be the painted by *Van Dyck*. *Capital frame*, 35 *gs.*

From Michenden House, Southgate.

CHOLMONDELEY — "MRS. CHOLMONDELEY." In brown dress. On canvas, 30 in. by 25 in., 3 *gs.*

From Armitage Hall, Staffordshire.

CLARENDON, JANE, COUNTESS OF, AND ROCHESTER. Sister of Sir John Levison, created, 1703, Lord Gower ; she married Henry, Fourth Earl of Clarendon, (last male issue of the great Clarendon Hyde,) who died 1753, and bore him two daughters—1st, Jane, the eldest, married to William Capel, Earl of Essex, and Lady Catherine, married March 1720, Charles, 2nd Duke of Queensbury and Dover ; she died May 26th, 1725. On canvas, oval. *Sir Godfrey Kneller*, 6 *gs.*

From the late Earl of Clarendon's Collection.

CLARKE, DOCTOR SAMUEL—RECTOR OF ST. JAMES'S, WESTMINSTER. Ob. 1729. Canvas, 30 in. by 25 in. ; painted by *T. Gibson*, black and gold frame, 4 *gs.*

COMPTON, JAMES, EARL OF NORTHAMPTON. See NORTH-AMPTON.

COVENTRY—RIGHT HON. THOMAS COVENTRY. In a sportsman's dress, reclining at full length under a tree, attended with his dogs, gun, &c., with distant scenery, and appearance of an approaching storm. A fine sketchy picture, by *Stroehling*, 6½ ft. by 5 ft., gilt frame, 20 gs.

CROMWELL, OLIVER, PROTECTOR. Whole length portrait, clad in steel armour; holding a baton in his right hand: behind him is an attendant fastening his sash. In the distance is a detachment of Cavalry by the Sea Shore. *Walker*. Canvas, 6 ft. 9 in. by 4 ft. Carved and gilt frame, 65 gs.

Whole length Portraits of Cromwell are extremely scarce.

DE LANGLE, SAMUEL—PREBEND OF WESTMINSTER. In his clerical dress. Canvas, 30 in. by 25 in., *Closterman*, 5 gs.

DELAVAL, SIR RALPH, KNT., OF SEATON DELAVAL, IN NORTHUMBERLAND. Admiral at the Battle of La Hogue, and a Lord of the Admiralty, 1693. In his Admiral's dress. Canvas, 50 in. by 40 in., admirably painted by *Sir Godfrey Kneller*, 12 gs.

DORSET, EDWARD SACKVILLE, EARL OF. In armour, embroidered sash, lace collar, ruffs. *Cornelius Jansen*, on panel, 36 in. by 30 in., 15 gs.

DORSET, RICHARD SACKVILLE, EARL OF. In armour, embroidered sash, and lace collar. *Cornelius Jansen*, panel, 36 in. by 30 in., 15 gs.

*** Companion to the preceding, and William Herbert, Earl of Pembroke. These three Portraits were brought from an old house in Buckingham, belonging to the Rev. J. Mapletoft.

DRUMMOND, WILLIAM, OF HAWTHORNDEN—POET AND HISTORIAN. Three-quarters length, with lace collar; his right hand resting on a table. Canvas, laid on panel, 2 ft. 10 in. by 3 ft. 10 in., *Jamieson*, 20 gs.

William Drummond was a man of fine natural genius, and one of the most esteemed Poets of the age. His death, which occurred in 1649, is said to have been accelerated by the news of the execution of Charles 1st.

EGERTON—SIR JOHN EGERTON, BART. OF WRINEHILL, MATERNAL GRANDFATHER OF JOHN FLETCHER, ESQ. Long flowing wig, lace collar. 30 in. by 25 in., 4 *gs.*

From Armitage Park, Staffordshire.

FAIRBORN, CATHERINE, WIDOW, A. D. 1754, ætat. 100. On canvas, three-quarters, 30 in. by 24 in. By *Fr. Milner Newton*, 4 *gs.*

The above person, whose great age is admirably depicted in the Portrait, was for 50 years servant in the family of Dr. Benjamin Hoadley, Lord Bishop of Winchester, and died at the advanced age of 100 years.

FENELON, ARCHBISHOP OF CAMBRAY. Copied by *Fradelle*, from the Original by Vivien, in the Louvre, for Knight's National Portrait Gallery. 10 in. by 8 in., in a gilt frame, 3 *gs.*

FLETCHER, JOHN—DRAMATIC POET. Canvas, 25 in. by 30 in., 7 *gs.*

The above Portrait was purchased at Michenden House, and there is but little doubt that this picture once hung in the same room as the Chandos head of Shakspeare.

FORBES, RIGHT HON. LADY MARY. Simply attired in a blue dress, three-quarters, 30 in. by 24 in. On canvas.

This Portrait, from the collection of the late — Fauquier, Esq. of Hampton Court, forms part of the Series of the Townshend Family.

Query, if the daughter to George, third Earl of Granard, by Mary, eldest daughter of William Lord Mountjoy?

GEORGE THE FIRST—KING OF ENGLAND. WHOLE LENGTH, IN HIS CORONATION ROBES. On canvas, 8 ft. by 4 ft. 9 in., *Sir Godfrey Kneller*, 15 *gs.*

GLOUCESTER, HENRY, DUKE OF—SON OF CHARLES I. In armour, three-quarters length, resting his hand upon a helmet. Canvas, 3 ft. 10 in. by 3 ft.; finely painted; good carved frame. Style of *Dobson*, 14 *gs.*

This illustrious Prince was born at Oatlands, 8th July, 1640. In the last interview of the unfortunate Charles I. with his children, the Duke of Gloucester discovered an understanding and intelligence far beyond his years, which he afterwards evinced in a remarkable degree. He died 13th September, 1660.

HERBERT.* See CARNARVON.

HERBERT. See PEMBROKE.

HOADLEY, BENJAMIN—BISHOP OF WINCHESTER. In plain clothes. HOGARTH. Canvas, 30 in. by 25 in. *Carved and gilt frame, 25 gs.*

Born at Westerham, in Kent, Nov. 14, 1676. Died April 17, 1761.

HOADLEY, MRS., WIFE OF BISHOP HOADLEY. By Hogarth. Companion to the former pictures. *Carved and gilt frame, 25 gs.*

HOADLEY, DR. JOHN—CHANCELLOR OF WINCHESTER. In his clerical dress. HOGARTH. Canvas, 30 in. by 25 in. *Carved and gilt frame, 25 gs.*

Hoadley, Dr. John, youngest son of Bishop Hoadley, educated at Hackney; appointed Chancellor of Winchester, 1736; Rector of Michelmersh, 1737; Wroughton, Wilts, and Alresford, Hants; wrote several poems in Dodsley's collection, and assisted his brother in "The Suspicious Husband;" also published an edition of his father's works, 3 vols. folio. "After living 64 years, the delight of his friends, died March 16, 1776." He left several dramatic works behind him, in MS., amongst them "The Housekeeper," a farce, on the plan of "High Life below Stairs." So great was the Doctor's fondness of theatrical exhibitions, that no visitors were ever long in his house before they were solicited to accept a part in some interlude or other. He himself, with Garrick and Hogarth, once performed a laughable parody on the scene in "Julius Cæsar," where the ghost appears to Brutus.

HOADLEY, MRS., WIFE OF DR. JOHN HOADLEY. HOGARTH. Canvas, 30 in. by 25 in. *Carved and gilt frame, 25 gs.*

* * The above four pictures were painted by Hogarth in his best manner. The faces will be easily recognized by persons acquainted with Hogarth's works, as they are frequently introduced in them.

HOBHOUSE, SIR JOHN CAM, BART, M. P. On canvas, 30 in. by 25 in., *Lonsdale, 4 gs.*

HOLLAND—HENRY RICHARD, EARL OF HOLLAND. In leathern doublet, blue sash, &c. Panel, 15 in. by 12 in. *Gilt frame, 5 gs.*

This celebrated Loyalist, who was Lieut.-General of the Horse, under Lord Arundel, and served in several engagements of that turbulent age, eventually suffered for the cause of Charles I. Ob. 1649.

From the collection of the late Percy Wyndham, Esq.

HOLLAND, LADY. In a blue dress, with white shawl; ætatis suæ 31, A. D. 1704. On canvas, 30 in. by 25 in., 3 gs.

HOWARD, HENRY, EARL OF SURREY. In a fine embroidered

dress; collar of the Order of the Garter. Arms in the corner, corresponding with the well-known picture under the arch. On panel, 2 ft. by 1½ ft., and gilt frame, 15 *gs.*

From the collection of the late Dr. Nott, of Winchester.

The Earl of Surrey was famous for the tenderness and elegance of his poetry, in which he excelled all the writers of his time. His great and shining talents excited the jealousy of Henry VIII., who strongly suspected he aspired to the crown. He was condemned and executed for high treason, January 19, 1546-7.

JAMES FRANCIS STUART, THE ELDER CHEVALIER. Whole length sketch by *Belleisle*, very spirited, *gilt frame*, 7 *gs.*

KINGSTON—ROBERT PIERPOINT, EARL OF KINGSTON. In a white doublet, with the Pinnacle in which he was killed. Canvas, 30 in. by 25 in.

Popularly called "the good Earl of Kingston." A most active Loyalist, who supplied the King with arms to the amount of £24,000. Slain in a Pinnacle that was conveying him to Hull, 1643.

LAUDER—THE HON. SIR THOMAS LAUDER, BART. Blue dress, tie wig. 30 in. by 25 in. "*Anna Howard fecit, 1721,*" 4 *gs.*

From Michenden House, Southgate.

MARLBOROUGH, JOHN CHURCHILL, DUKE OF. In armour, flowing hair, 25 in. by 30 in. By *Sir G. Kneller*, 6 *gs.*

From Michenden House, Southgate.

MARLBOROUGH, SARAH JENNINGS, DUCHESS OF. Companion picture to the preceding, 6 *gs.*

From Michenden House, Southgate.

MARY D'ESTE, CONSORT OF JAMES THE SECOND. In a blue morning dress, rich shawl, playing with a cockatoo; the crown by her side, palace in the distance. Canvas, 50 in. by 40 in., 4 *gs.*

MONK, GEORGE, DUKE OF ALBEMARLE. Long flowing hair, leathern doublet. Canvas, 30 in. by 25 in., 6 *gs.*

MONK, NICHOLAS—BISHOP OF HEREFORD. In his canonicals; arms in the corner. Canvas, 30 in. by 25 in., 5 *gs.*

MORDAUNT, JOHN, LORD—BARON OF RIEGATE, VISCOUNT AVALON. In armour, on canvas, 30 in. by 25 in.

This nobleman, who was the father of the great Earl of Peterborough, was the most active and enterprising of the Royalists during the usurpation. He possessed much of that vigour of body and mind which was afterwards so conspicuous in his son. He died 1675, and was buried in Fulham Church, where there is an admirable black marble statue erected to his memory.

MONMOUTH, JAMES SCOTT, DUKE OF. Whole length, in armour, holding a baton. Battle in back ground. By *Sir Peter Lely*. On canvas, 7 ft. high by 4½ ft. wide. *In newly gilt carved frame, 35 gs.*

* * This Portrait forms an excellent pendant to Lord Northampton. See NORTHAMPTON.

“Courage and good nature, youth and beauty, contributed to render him the favourite of his father, the minion of the people, and the tool of faction.”

MOORE, ARCHBISHOP OF CANTERBURY. Whole length; standing in his palace, holding his cap, looking at Westminster Abbey. Canvas, 46 in. by 27 in. By *Hamilton*, 8 gs.

NORTHAMPTON, HENRY COMPTON, LORD. In his robes. 2 ft. 9 in. by 3 ft. 10 in. On canvas, 5 gs.

One of the Peers who sat for the trial of Mary Queen of Scots; married first, Frances, daughter to Francis Hastings, Earl of Huntingdon, and second, Anne, daughter to Sir John Spencer, of Althorpe, in the county of Northampton, Kt. Interred among his ancestors at Compton, in the county of Warwick.

NORTHAMPTON, JAMES COMPTON, EARL OF. Inscribed, “James, Earl of Northampton, Son of Spencer.”—“He died full of honour at his seat at Castle Ashby, in the county of Northampton, 1681, and was interred among his ancestors at Compton, in the county of Warwick, which church being demolished in the civil war, his Lordship caused to be rebuilt, 1665.” Whole-length in armour, holding a baton in his right hand, his left hand resting on his sword; spirited attack of a castle (qy. Banbury Castle?) in the distance. Canvas, 7 ft. 3 in. by 4 ft. 2 in., finely painted. *Sir Peter Lely. Carved and gilt frame, 35 gs.*

“This noble person, taking arms with his father for King Charles I., was distinguished for his bravery and conduct, and performed many gallant acts in those times of confusion. In 1647 he married Isabella, daughter and co-heir to Richard Sackville, Earl of Dorset, and by her had divers children that died young, and one daughter, Alatheia, married to Edward Hungerford, Esq. His second lady was Mary, daughter of Baptist Noel, Viscount

Campden, by whom he had two daughters; Juliana, who died young, and Mary, married to Charles Sackville, Earl of Dorset, by whom she was mother to Lionel, Duke of Dorset. His Lordship had three sons, George his successor, James who died young, and Spencer Earl of Wilmington."

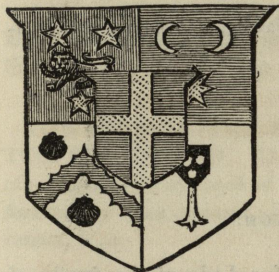
OATES, TITUS. In gown and band. On canvas, 30 in. by 25 in., 5 *gs.*

PARACELSUS, P. A. THEOPHRASTUS—PHYSICIAN AND CHEMIST. Died 1541. In a red cap, holding a book. *In the Florentine School.* Canvas, 22 in. by 16 in., *engraved*, 3 *gs.*

PEPYS, SIR SAMUEL—SECRETARY TO THE ADMIRALTY. In a brown dress, flowing wig and band. *Riley.* Canvas, 30 in. by 25 in., 6 *gs.*

PEPYS FAMILY. Portrait of a Youth with a Greyhound. Canvas, 30 in. by 25 in.

PERTH, JOHN DRUMMOND, DUKE OF. Attainted 1745 for his attachment to Prince Charles. In a cuirass, red coat, blue riband, and Order of the Thistle. *Chalmers.* Canvas, 30 in. by 25 in., 4 *gs.*



PRETYMAN—PORTRAIT OF BARON PRETYMAN, OF BACTON IN SUFFOLK, ESQ., who died in 1758. In a richly embroidered vest, his left hand resting on his side. The Arms are Quarterly, 1 Pretymman, 2 Baron, 3 Garneys, 4 Piston. (Arg. a peel in pale Sable thereon, 3 cakes Or :) the inescutcheon Shelton.

The following portion of the Pretymman pedigree will show whom the Portrait represents:—

Peter Pretymman
of Lynn, Norfolk,
living 1664, died 1705.

Frances, daughter
and heiress of Samuel Baron
of Lynn, M.D.

George Pretymman
of Bacton, Esq., son and heir,
died 1727.

Elizabeth, daughter
and coheiress of Edward Garneys
of Redisham, Suffolk, Esq.

George Pretymman
of Bacton, Esq., son and heir,
died 1732.

Jane, daughter
and heiress of the Rev. John Piston
of Claydon, Suffolk.

Baron Pretymman
of Bacton, Esq., son and heir,
died 1758.

Arabella, daughter
and heiress of Maurice Shelton,
Esq., and relict of — Taylor, Esq.

On canvas, 3 ft. 4 in. by 4 ft., 8 *gs.*

PERCY—DOROTHY PERCY, COUNTESS OF LEICESTER, and
LUCY PERCY, COUNTESS OF CARLISLE. Seated by a fountain,
holding a bunch of roses. In the rich costume of the age. On canvas,
5 ft. 2 in. by 3 ft. Very rich in colour, 15 *gs.*

“Dorothy, Countess of Leicester, who was the mother of a numerous
and illustrious issue, amongst which are Algernon Percy the Poet, died
August 19, 1659.

PERCY—LADY LUCY PERCY, COUNTESS OF CARLISLE.
Half-length. On canvas, 24 in. by 20 in. *Vandyck*, 15 *gs.*

This lady, who married in 1617 James Lord Hay of Sawley, afterwards
Earl of Carlisle, was one of the most admired beauties of her time, and was
celebrated by most of the English Poets. She was one of the first patrons of
General Monk, and died on the day so fatal to her family, 5th Nov. 1660.

QUEENSBURY AND DOVER, CHARLES DOUGLAS, DUKE
OF. In his robes, three-quarters length, seated. On canvas, 50 in. by
40 in. *Dandridge pinxit*, 1735, 8 *gs.*

ROBERTS, LADY MARY. White satin dress, blue scarf. On can-
vas, 30 in. by 25 in., 4 *gs.*

Bought with the Portraits of the Lister Family, at Armitage Hall, Staf-
fordshire, which have been sold since.

RUSSELL. See BEDFORD.

SACKVILLE. See DORSET.

SCOTT. See MONMOUTH and BUCCLEUGH.

SHELTON OF SUFFOLK. Portrait of a Lady of the family of
Shelton, of Barningham, Suffolk. Oval, on canvas, 30 in. by 25 in., 5 *gs.*

SOUTHAMPTON; THOMAS WRIOTHESLY, EARL OF
SOUTHAMPTON—LORD HIGH TREASURER OF ENGLAND.
WHOLE-LENGTH, IN THE ROBES, AND WITH THE LORD HIGH
TREASURER'S STAFF. Canvas, 7½ ft. by 4½ ft., by *Lely*, carved frame,
25 *gs.*

The above Earl was father of Rachael Lady Russell, who first married
Francis Lord Vaughan, eldest son of the Earl of Carbery, who had by her
a son named Wriothesly, and two daughters—Rachael, who married W.
Cavendish, Duke of Devonshire, and Catherine, to John Manners, Marquis
of Granby, afterwards Duke of Rutland. By her second marriage with
Lord William Russell she had Wriothesly, Duke of Bedford, who died 1711.

STRAFFORD, THOMAS WENTWORTH, EARL OF STRAFFORD
—LORD LIEUTENANT OF IRELAND.—Three-quarters length. In
armour, holding a baton; battle in the distance; finely painted. On
canvas, 50 in. by 40 in., *fine carved frame*, 30 *gs*.

SUNDERLAND, ANNE CHURCHILL, COUNTESS OF. Wife
of Charles Spencer, Earl of Sunderland, who died April 19, 1722. In an
open blue dress, her hair hanging loosely over her shoulders, and her
hand resting on a table. By *Dahl*. On canvas, 50 in. by 40 in., *in a
gilt frame*, 5 *gs*.

A pleasing Portrait, purchased at the House of the late Sir Wilmot
Horton, at Sudbrook House, Petersham.

TOWNSHEND—THE HONORABLE GEORGE TOWNSHEND.
An excellent Equestrian Portrait. In a sportsman's dress of the time,
seated on a hunter, with his attendant and dogs, with extensive land-
scape in the back-ground. In good state. Size, 2 ft. 4 in. by 3 ft. On
canvas, *and carved frame*, 6 *gs*.

This and the following Portrait represent two brothers, sons of the
second Peer of that family.

TOWNSHEND—THE HONORABLE AUGUSTUS TOWNS-
HEND. Habited in a naval dress, on a white charger. In a landscape.
Size, 2 ft. 4 in. by 3 ft. On canvas, *and carved frame*, 6 *gs*.

TOWNSHEND—THE HONORABLES GEORGE AND AUGUS-
TUS TOWNSHEND. One seated in a chair, holding a book, the
other leaning on the back of a chair. With view of a vessel attacking a
fort in the back ground. In naval uniforms. 28 in. by 20 in. On
canvas, 6 *gs*.

The above interesting Portraits, elaborately painted, represent two of the
sons of Charles, second Viscount Townshend, by Dorothy, the daughter of
Sir Robert Walpole.

TOWNSHEND, CHARLES, THIRD VISCOUNT TOWNSHEND.
In a cuirass. Three-quarters, 25 in. by 30 in. On canvas, 6 *gs*.

Lord Viscount Townshend, brother to the Hon. Augustus and George
Townshend, born July 11, 1770, married, 1723, Audrey, daughter of Edward
Harrison, Esq., of Balls, in county of Hertford, and had issue five sons.

TOWNSHEND—HONORABLE AUGUSTUS TOWNSHEND,
Son of Lord Viscount Townshend, by his second wife, Dorothy, daughter

of Robert Walpole, Esq. In a naval dress. Three-quarters, 25 in. by 30 in. On canvas, 6 *gs.*

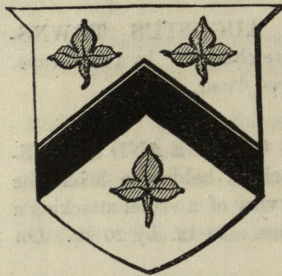
This enterprising member of his family made several voyages to China as supercargo in the service of the Honourable East India Company, and died at Batavia, unmarried, 1764.

TOWNSHEND, LADY DOROTHY, Daughter to Lord Viscount Townshend, and Sister to Honourable Augustus Townshend, habited in a full dress and richly worked collar. Three-quarters, 25 in. by 30 in. On canvas, in good preservation, 6 *gs.*

This lady married, in 1743, to Dr. Spencer Cowper, Dean of Durham, and died without issue, 1779.

TOWNSHEND FAMILY. A Lady of the time of George I. Three-quarters length. In a white satin dress, flowing silk scarf, standing before a fountain. A pleasing Portrait, *by Ramsay*. On canvas, 50 in. by 40 in., 6 *gs.*

** The above Portraits of the Townshend Family were recently purchased at the Sale of Mr. Fauquier's Property at Hampton Court. Mr. F. possessed them by having married one of the family. H. Rodd has several other Portraits of this family.



UNDERHILL, OF WARWICKSHIRE. Portrait of a Gentleman of this Family. In a black cloak and band, in his right hand a bundle of papers. Arms, Arg. a chev. sa. inter 3 trefoils *vert*, (not purpure, as marked in wood-cut.) Half-length, on canvas, 30 in. by 25 in., 4 *gs.*

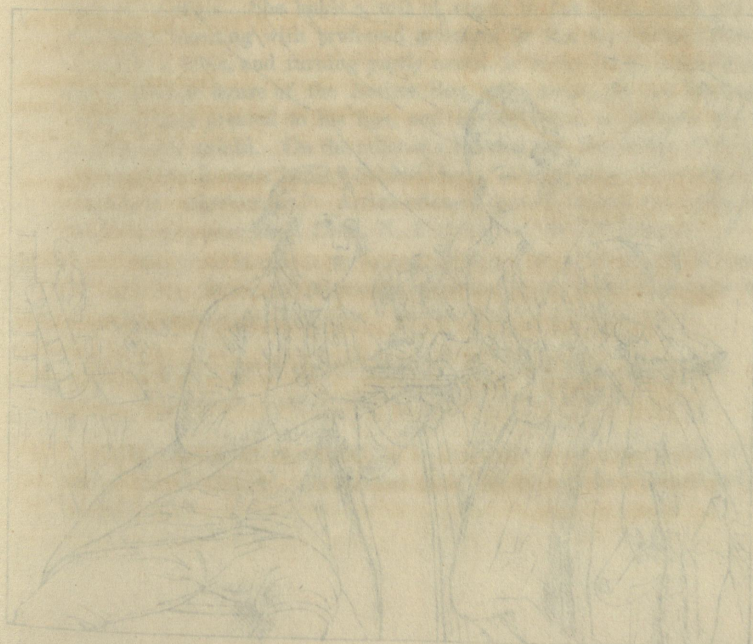
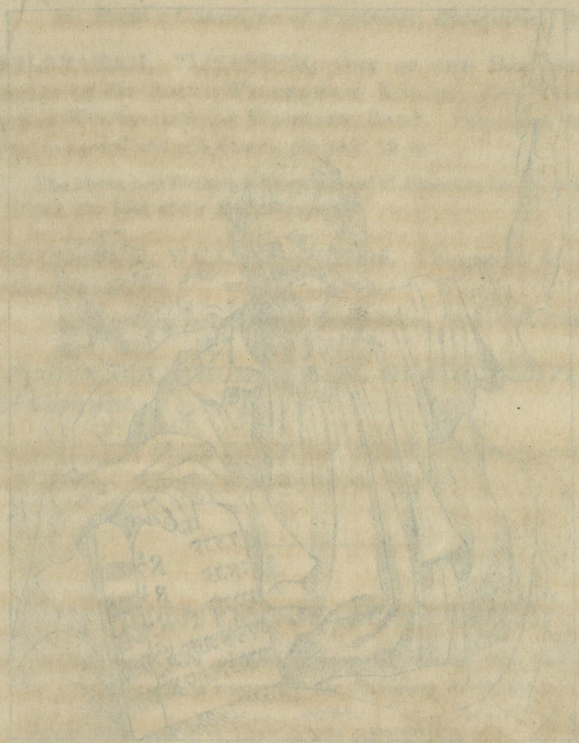
** The late Mr. Hamper, of Deritend, Birmingham, has given some notice of this family in his "Dugdale's Diary."

WHARTON, COL. PHILIP. In armour, holding a baton. Canvas, 50 in. by 40 in., 6 *gs.*

WHISTON, WILLIAM—MATH. PROF. CAMB. Own hair, falling band. Canvas, 21 in. by 16 in. *In black frame*, 2 *gs.*

An English Divine of the Arminian persuasion, and very voluminous writer, was born at Morton, near Twycrosse, in the county of Leicester, 1667—became Lucasian Professor of Mathematics in Cambridge: died 1752.

WILBRAHAM, ROGER, OF DORFIELD, ESQ.—HIGH SHE-RIFF OF CHESHIRE, 1648 and 1668. Ob. 1676, æt. 88. On canvas, 25 in. by 30 in.





WILBRAHAM, ELIZABETH, ONE OF THE DAUGHTERS AND COHEIRS OF SIR ROGER WILBRAHAM, KNIGHT, AND WIFE OF SIR THOMAS WILBRAHAM OF WARDLEY, BART. *Companion to the preceding, in carved and gilt frames, the pair, 12 gs.*

The above two Pictures were purchased at Eastbury Lodge, near Watford, Herts, the Seat of Sir John Vaughan.

WOLLASTON, WILLIAM—PHILOS. Canvas, 21 in. by 16 in. *In black frame, 2 gs.*

An ingenious writer, born in Staffordshire, 1659; died 1742.

WRIOTHESLY, THOMAS, EARL OF SOUTHAMPTON. See SOUTHAMPTON.

YORK—THE LATE DUKE OF YORK. Three-quarters length. *Sir W. Beechy.* Canvas, 50 in. by 40 in., 10 gs.

ANONYMOUS PORTRAITS.

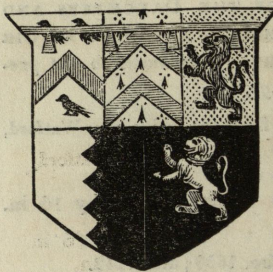
H. RODD will feel obliged to any Gentleman who will give him information respecting the following Portraits:—

PORTRAITS OF A LADY AND GENTLEMAN. In one Picture; the Lady standing, her cheek upon her left hand, and leaning on the back of a chair. She holds a roll of music in her right hand, and is evidently listening with profound attention to the Gentleman, who is seated at a table, and turning partly round, is in the act of presenting a small Bisquit figure of the Archer Boy, who seems, by his forefinger being closely pressed to his lips, and his sly looks, to indicate that he could a tale unfold. On the table is a Bronze and two books, "*Petyt's Power of Parliaments*" and "*Seldeni Opera*," also a Letter, upon which is inscribed "*Shaftesbury*." A rich crimson curtain behind the Lady, and the Painter's name, "*F. Cotes, R. A. 1769*," on the background.

The above Picture is on canvas, oblong, 5 ft. by 4½ ft. It is a most pleasing picture, and presumed to represent some Noble Personages who were lovers of the Fine Arts. See THE OUTLINE, plate 5, fig. 2.

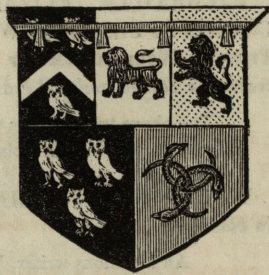
PORTRAIT OF A GENTLEMAN. In a rich dress, and cuirass. By *Lely*. On canvas, 50 in. by 40 in. *In gilt frame, 6 gs.*

PORTRAIT OF A JUDGE. In a scarlet robe, with Collar of the Order of the Garter. On canvas, 25 in. by 30 in. *In a curved and gilt frame, 3 gs.*



ÆT. 4.

PORTRAITS
of Two Boys,
holding an apple in their right
hands, the left
embracing each
other. With
worked collars,
coats of arms, on
panel, 21 in. by
17½ in., 3 *gs.*



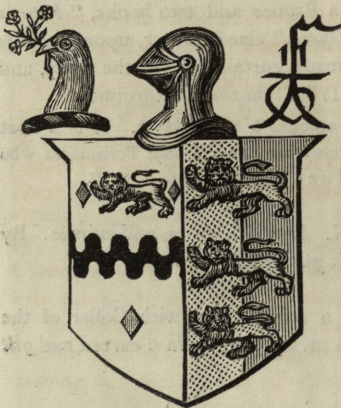
ÆT. 3.

Query.—If not the arms of the Father over the eldest Boy, and those of the Mother over the youngest?



PORTRAIT OF A GENTLEMAN.

In a black dress and ruff. Date, 1597.
Age, 32. On panel, 14 in. square, and
black frame.



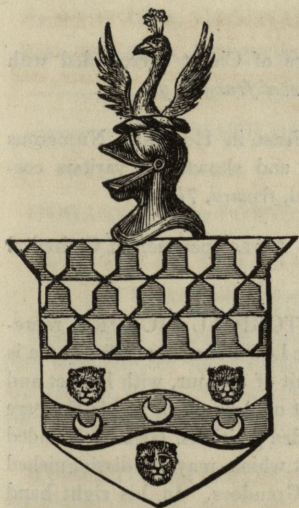
PORTRAIT OF A GENTLE-
MAN. In black dress, slouch hat.
Temp. Hen. VII. *Mabuse*, thick oak
panel, 23¾ in. by 17½ in. See **ARMS**
and **MONOGRAM**.

PORTRAIT OF A DIGNITARY OF THE CHURCH. SUPPOSED TO BE ARCHBISHOP SECKER. In the style of Hogarth. Canvas, 30 in. by 25 in.

PORTRAIT OF A LADY. Three-quarters length. On ivory, 6 in. by 5 in. She is represented in a white satin dress, striped with yellow, over which is a black velvet mantle, rich open lace collar, exquisitely finished in the style of *Gerard Dowo*. 5 gs.

PORTRAIT OF A GENTLEMAN. (Costume about 1800.) Red curtain behind him, a book open, inscribed "*Vita di Correggio*." Canvas, 31 in. by 28 in.

PORTRAIT OF A FALCONER. In leathern doublet, holding in his right hand a staff, and a cap in his left. Landscape in the distance, with a hawk in the act of pouncing upon his prey. *Ætatis suæ*, 31, 1585. Panel, 28 in. by 22½ in.



A THREE-QUARTER PORTRAIT OF A GENTLEMAN OF THE TIME OF ELIZABETH. In a richly wrought leathern doublet and engraved cuirass, *ætat*. 63, 1595. In the left hand corner are his Arms, and Motto,

NEC TIMIDE NEC TVMIDE.

In his right hand he holds a green ribbon, which is attached to a small Spaniel Dog, over which is inscribed, "*Qui me amo*." In his left hand, which rests upon his helmet, he holds his sword—and over is inscribed "*Qui non Floxipendo*."

The above Portrait was purchased at the Sale of the Marquis of Waterford, in Dublin, and is in excellent condition, and in a good carved and gilt frame.

It has been hitherto considered a Portrait of Sir Francis Drake, but the dates do not correspond.

PICTURES.

ALBANO. Two small Pictures on paper, Christ walking on the Sea, and Joseph and the Virgin, 6 in. by 4½ in., *carved frames and glass*, 1l. 11s. 6d.

ANCIENT PICTURE OF THE GREEK SCHOOL. A curious and very early Greek Painting on gold ground, with Figures of the Virgin and Child, and on each side Figures of Two Apostles, with Gothic arches. Thick panel, 4l. 4s.

. This has, in all probability, been the front of a shrine.

BASSANO. The Pope bestowing his Benediction on a Friar. 4 gs.

BOLL, F. Christ Preaching in the Wilderness. *Many figures. Canvas*, 50 in. by 40 in., 5l. 5s.

BREUGHEL D'ENFER. A Diabolicality. Panel, oblong, 19 in. by 17½ in., 1l. 1s.

BREUGHEL, OLD D'ENFER. Figure of Christ surrounded with Clouds. On panel, 25 in. by 31 in., *in carved frame*, 2 gs.

BREUGHEL VELOIR. A Country Feast in Holland. Numerous figures. This Picture is full of subject, and shows the various costumes and amusements of the time. Panel, *framed*, 7l. 7s.

DALEN, VAN. Interior of a Church. A fine specimen of Cathedral Architecture. Panel, *gilt frame*, 15 gs.

FRANCIS FLORIS. A GRAND HISTORICAL PICTURE, representing the Duke of Alva as Governor of the Low Countries. The Duke is seated in a Chair of State in a complete suit of armour, with helmet and feathers. Over his head is affixed his Coat of Arms, and at his feet are several loose papers, the remnants of discarded petitions. He is surrounded by a numerous group of advisers, amongst which may be distinguished The Pope, a Cardinal, Priests, and other Grandees. In his right hand he holds a sceptre, and in his left is a petition, and also a chain which is attached by collars to the necks of several females, in a kneeling position, who bear the Coats of Arms of the different States. Behind is a numerous group composed of Burgomasters and other Officers of State, with countenances expressive of anxiety as to the result of the petition; to the right of whom appear another group of Figures, in which an Officer is in the advance of several of the Populace, who are evidently praying for the success of the petition. In the background of the Picture are Episodes, representing the Executions and other Cruelties

practised during the Government of the Duke of Alva. On canyas, 7 ft. by 3 ft. 6 in., *in a gilt frame*, 15 *gs.*

* * * *From Sir John Vaughan's Collection.*

GOLTZIUS. Stoning of St. Stephen. 3 ft. 9 in. by 2 ft. 9 in. 4 *gs.*

GREUZE. Interior, with Family seated round a Fire, and several Figures in an adjoining apartment. A sketch, on paper, *in gilt frame*, 12 in. by 9 in., 4 *gs.*

GUERCINO. Entombment of a Saint. Panel, 34 in. by 45 in., *frame*, 8 *gs.*

HALS, FRANK. Laughing Girl. Panel, 10 in. by 8 in., *in a carved frame*, 2 *gs.*

HERRING. Portrait of BIRMINGHAM, the celebrated Race-horse. On canvas, *in gilt frame*, 30 in. by 22 in.

———— Ditto, THE COLONEL, *in gilt frame*.

———— Ditto, CADLAND, ditto.

———— Ditto, VOLTAIRE, ditto.

———— Ditto, ROWTON, ditto.

———— Ditto, MATILDA, ditto.

6 *gs.* each, or 35*l.* the set.

HOGARTH. See PORTRAITS under HOADLEY.

HOGARTH and HAYMAN. Scene from Shakspeare's Henry IVth.

“By the Lord, I knew ye as well as he that made ye.”

This, which is one of the best and most celebrated of the Pictures that were painted for Vauxhall, contains Portraits of Quin as Falstaff, Mills junior, as Prince Henry, and Hippley as Poins. It has been relined, and very judiciously cleaned. It measures 8 ft. by 4 ft. 9 in. 31*l.* 10*s.*

HOGARTH and HAYMAN. THE HAPPY FAMILY; consisting of the Father, Mother, and Infant (in arms), sitting at a Table; in the left hand corner is the eldest Daughter at her spinning wheel, two Boys attentively listening to their Father, who is reading the Bible to them; on the right hand corner of the Picture is represented a servant girl, cleaning pots, &c., the whole forming a Picture of Rural Life, of great character and truth. Canvas, 8 ft. by 4 ft. 9 in., 21*l.* 10*s.*

HAYMAN. “The Brute of a Husband.” The Husband is in the act of assaulting his Wife, who has in haste taken a pot off the fire, and

with uplifted arm is endeavouring to protect herself; the Children are filled with astonishment and fear, and are imploring their Father not to strike their Mother; a Clergyman is entering the door, and apparently endeavouring to reconcile the belligerents. Canvas, 8 ft. by 4 ft. 9 in., 10 *gs.*

. The above three Pictures are a part of the well-known Paintings that formerly adorned the Gardens at Vauxhall.

ANGELICA KAUFFMAN. A Series of Six Circular Paintings, representing Cupid Sporting with the Graces, &c. &c. On canvas, 2 ft. 2 in. diameter, *in newly gilt square frames with spandrels*. The above are most pleasing pictures, and painted with all the delicacy of feeling of this celebrated Ornament of her Sex. 90 *gs.*

. The above may be had in pairs, at 30 *gs.* per pair, if required.

L. VAN LEYDEN. Christ Disputing with the Doctors. A highly finished Painting, rich in colour, on panel, 18 in. by 14 in., *in black frame*, 4 *gs.*

LIVERSEGE. A Lady Kneeling at the Confessional. Beside her stands a Priest listening to her. Canvas, 2 ft. by 1 ft. 6 in., *in gilt frame*, 10*l.* 10*s.*

MOLA. Moses with the Tables of the Ten Commandments. On canvas, 3 ft. 6 in. by 4 ft., *in a gilt frame*. 4 *gs.*

MORGENSTEIN. A Landscape, with View of an Open Country. On a River is a Boat, in which a man is seated fishing. A warm and pleasing picture. 1839. On canvas, 3 ft. 6 in. by 3 ft., 6 *gs.*

PARMIGIANO. Virgin and Child, with Two Angels placing the Crown upon her head, surrounded with a Wreath of Flowers. 9 in. by 12 in., on thick Italian panel, *in a curious Gothic frame*, 6 *gs.*

PRIMATICCIO. Prometheus Lighting his Torch. Partaking much of the bold style of Michael Angelo. 4 ft. 10½ in. by 3 ft. 7 in., *splendid carved frame*, 35 *gs.*

ROSA, SALVATOR. Moses holding the Tables of the Ten Commandments. His left hand uplifted, holding his rod. A little in the rear of Moses, are three Figures. The principal figure in this Picture is after the design of Michael Angelo, and considered by most competent judges to be a *chef d'œuvre* of Salvator. See Plate 5, *fig.* 1.

RUBENS. Head of a Philosopher. Painted with great force and truth of expression. On panel, 23 in. by 20 in., *in a carved frame*, 10l. 10s.

*** From Sir Simon Clarke's Sale.

SANDBY, PAUL. Landscape of a rich fertile Country, in which is a Town, with Bridge and navigable River, supposed to be a view in Devonshire. 5 ft. 6 in. by 4 ft., 10 gs.

STOOPE. Grandees Travelling with a Military Escort. On panel, 15½ in. by 11 in., 2l. 10s.

PHILIP WOUVERMANS. In his Bamboccio manner. Upright Landscape, with Exterior of a Stable, two Horses drinking at a Trough, and a Man standing by. On panel, 12 in. by 16 in., *in newly gilt frame*, 25 gs.

ORIGINAL DRAWINGS.

CARLO MARATTI. Eight Designs for Ceilings—Moses, Aaron, David, Solomon, and Four Musical Figures. 2 gs.

MURILLO. A Martyrdom. 7s. 6d.

DOMENICHINO. Landscape. 1l. 11s. 6d.

CORREGGIO. Two Heads. 10s. 6d.

PARMIGIANO. Design for a Piece of Plate, from the collections of Richardson, Barnard, Cholmondeley, and Reynolds. 1l. 1s.

ANDREA SACCHI. Virgin and Child. 7s. 6d.

RAPHAEL. The Young Man from the School of Athens. 2 gs.

GUERCHINO. Two Heads. 10s. 6d.

JULIO ROMANO. Historical Composition. 5s.

CARLO MARATTI. Two Heads. 5s.

GUIDO. Head of a Saint. 10s. 6d.

TITIAN. Mars and Venus. From the collection of Sir Peter Lely. 2 gs.

MURILLO. Sleeping Boy. 5 *gs.*

SCROLL-WORK AND LETTER, piece of an Old Missal. 1*l.* 1*s.*

CARVINGS, &c.

IN IVORY, BOX-WOOD, OAK, &c.

GOTHIC GROUP. Virgin, Child, and Elizabeth, in oak, 12 in. high. 1*l.* 10*s.*

SHRINE. A very early Gothic Shrine, enclosing a Group, under a canopy, in clean oak, representing the Wise Men's Offering; with doors painted (in the manner of Albert Durer) on both sides, figures of Saints, &c. about 20 in. high by 18 in. wide. 9*l.* 9*s.* See *Plate 2, fig. 2.*

VIRGIN AND CHILD. A very fine Figure of the Virgin and Infant Saviour. The features and drapery of the Virgin most gracefully and exquisitely carved in box-wood. 12 in. high. 3*l.* 3*s.*

THERM FIGURES. A pair of very finely-carved Oak Caryatides, male and female, with grotesque Arabesque Heads, and Fruit, in high relief, of the Elizabethan era. 2 ft. high. 1*l.* 18*s.*

CAMEO IN IVORY, of Ariadne, in very high relief. A fine specimen of modern art, in a morocco case. 3 *gs.*

CARVED BISHOP. A Gothic Figure in oak, of a Bishop seated. 1*l.* 10*s.*

DITTO. Two Gothic Busts of Bishops, one inlaid with Pearl and Carbuncles. 16 in. high. 2*l.* 2*s.*

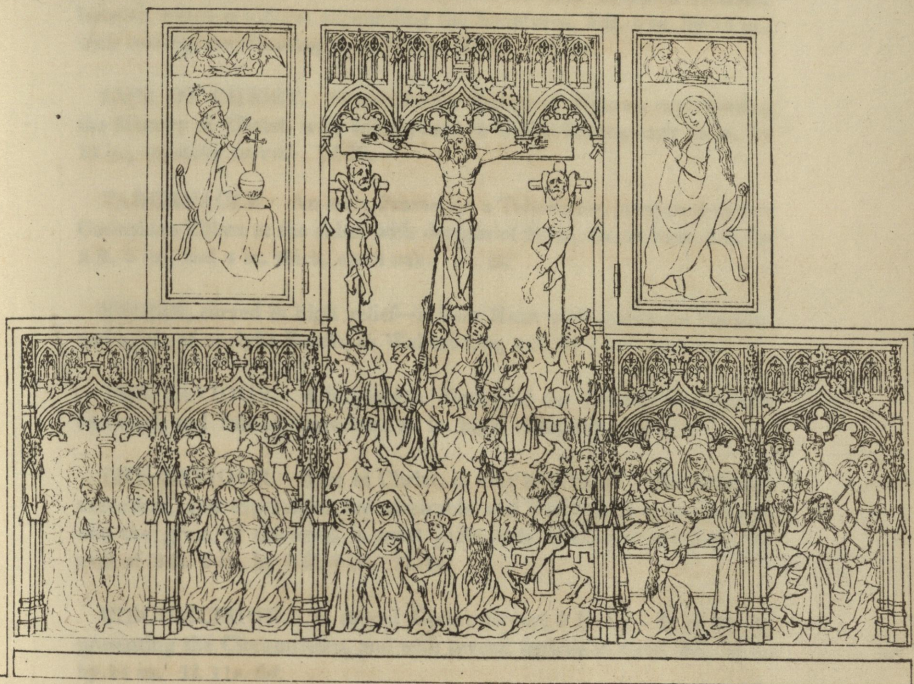
PANELS. Six Gothic Tracery Panels, 26 in. by 10½ in., partly oak. 5 gilt. 2*l.* 2*s.*

SCRIPTURAL. A finely-carved Oak Panel, in basso relievo; in three niches are the Virgin and Child, and the Annunciation; dated 1634; 2 ft. 10 in. long by 5 in. broad, formerly used in Holland to press linen. 1*l.* 11*s.* 6*d.*

MYTHOLOGICAL. Another, of Hercules, Venus, Diana, and Mercury. 2 ft. 10 in. by 6 in. broad. 1*l.* 11*s.* 6*d.*

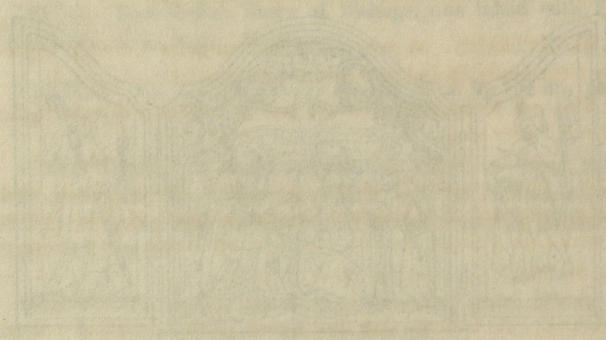
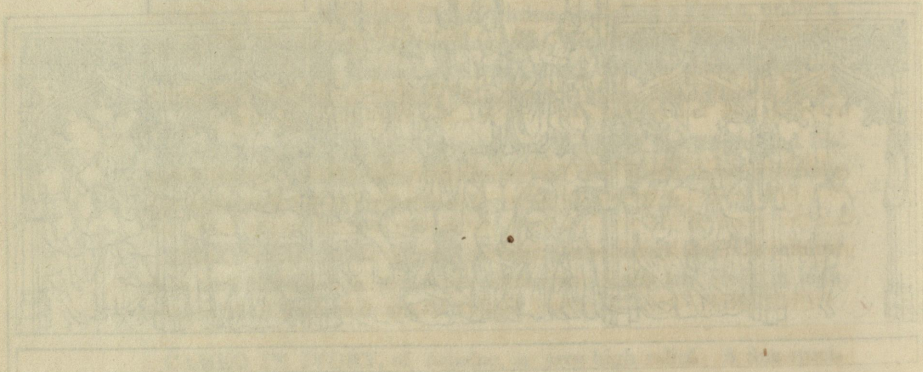
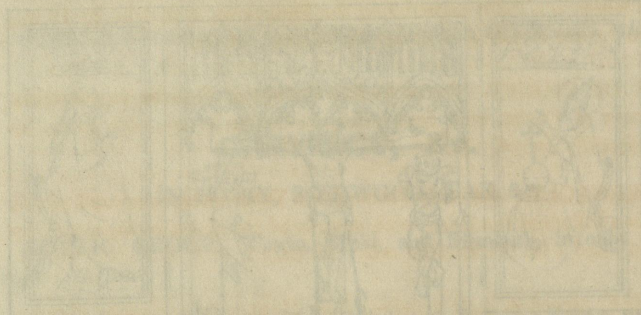
PEDESTALS.—A pair of elegantly shaped carved terminal Pedestals, on three feet, with marble slabs, 5 ft. high. 4*l.* 4*s.*

1



2





GOTHIC BRACKETS. An ancient Gothic Oak canopied Bracket, beneath which is a Saint expounding the Scriptures, 2 ft. 4 in. by 15 in., with two figures standing in niches on pillars. 4*l.* 4*s.*

LIFE OF CHRIST. Seven Gothic Groups of Figures, representing the History of Christ, with Inscriptions in Gothic letters, each 14 in. by 12 in., *capitally carved.* 7*l.* 7*s.*

TABERNACLE. An early Frame for a Tabernacle, composed of two Corinthian Pillars at the sides, with designs of Fruit, &c. at base, 2 ft. by 3 ft. 6 in., and 4 in. thick, clean oak. 2*l.* 2*s.*

FRIEZE, carved in high relief—a Boar Hunt with numerous Figures, and a pair of upright Panels, in Walnut-tree, 4 ft. by 8 in. 1*l.* 15*s.*

THE SAVIOUR. A full-length Figure of the Saviour, beautifully executed, and full of character. 20 in. high, clean oak. 1*l.* 10*s.*

THE SAVIOUR. Bust of Christ, in very high relief. The drawing, execution, and expression, are admirable, and the drapery is so disposed that the grain of the wood is most judiciously worked in the folds, an oval of 3 ft. 6 in. by 2 ft. 6 in. 7*l.* 7*s.*

CIRCUMCISION. A carved Gothic Group, 2 ft. by 1 ft. 10 in., representing the Circumcision, and with several figures, in clean oak, 21 in. by 24 in. 1*l.* 11*s.* 6*d.*

SNUFF-BOX. Ivory Snuff-box, with a copy of the celebrated Equestrian Statue of the Czar Peter of Russia. 1*l.* 1*s.*

DITTO. Ivory Snuff-box of Fruit and Flowers. 15*s.*

THE CRUCIFIXION. A very early and singular Carving, representing the Crucifixion, in Ivory, 6 in. by 4 in. 2*l.* 2*s.*

. This was formerly worn in the caps of soldiers who went to the Holy Land. Very rare.

FRIEZES. Four beautifully carved open work Friezes, 14 in. long by 5 in. wide, composed of a Bacchus holding a wreath of Vine leaves, and Birds with Oak Foliage, Acorns, and Cherub Heads; *very choice*—clean oak. 4*l.* 4*s.*

BOOK-CASE. A Gothic Oak Book-case, with admirable carved and perforated Door, style of François I. Head of a Warrior in the centre, with grotesque designs and Arabesque workmanship. 2 ft. 10 in. by 2 ft. 5*l.* 5*s.*

CHINESE CARVING. Chinese Court of Justice. Coloured and gilt. 2 ft. high, 1 ft. 2 in. wide.

PANELS. Nine carved in high relief—Justice, Hope, Charity, &c. averaging about 16 in. by 12 in. 2*l.* 10*s.*

GOTHIC SHRINE. A very curious half circular Shrine, with two side niches, supported by 6 spiral pillars, intertwined with wreaths of Flowers in the centre; three niches are made to revolve, one of which represents the Figure of a Priest addressing the People from an Eminence. Oak, 2 ft. 3 in. high, 4 ft. wide. 5*l.* 5*s.*

THE SAVIOUR. A Head of Christ, holding the Globe in his right hand, his left uplifted in the attitude of exhortation. 2 ft. by 1 ft. 6 in. 1*l.* 5*s.*

BISHOP. A carved Figure of a Bishop in his Canonicals. Oak, 2 ft. 10 in. high. 1*l.* 10*s.*

SCROLL-WORK. A piece of very fine Scroll Work for a Staircase. Clean oak, carved on both sides. 6 ft. long by 20 in. wide. 3*l.* 3*s.*

BEDSTEAD. Elizabethan Bedstead, carved in oak. 6 ft. long by 4 ft. 6 in. wide, 7 ft. high. 25 *gs.* See *Plate 3, fig. 1.*

CREATOR MUNDI. Figure of the Deity, in alto relievo, holding the Globe in his left hand, and triple Crown on his head. Clean oak. 1 ft. 6 in. square. 1*l.* 5*s.*

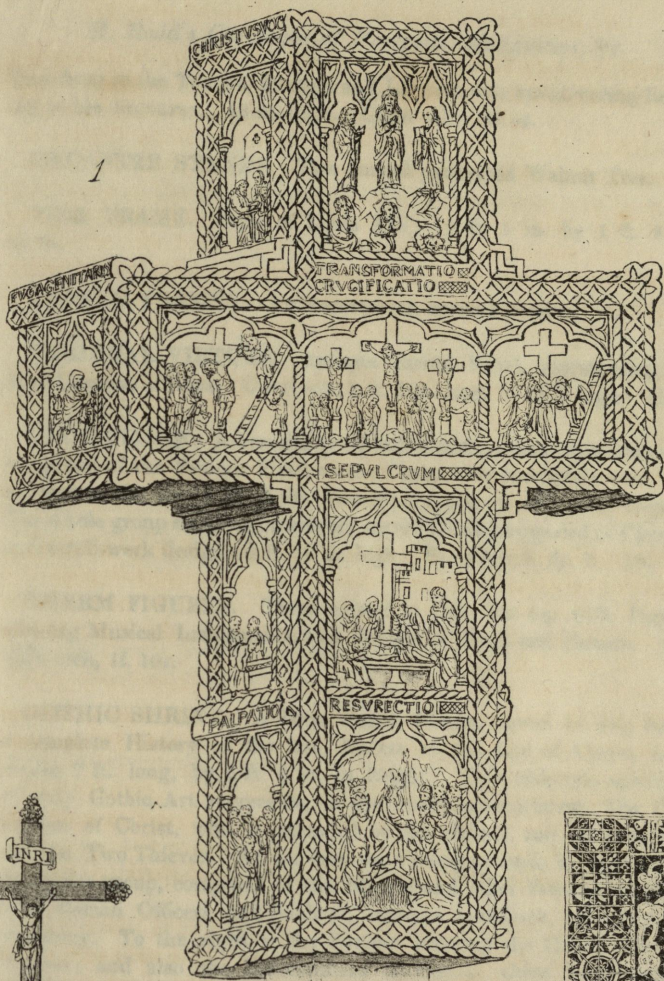
HOLY FAMILY. A curious Gothic Group, carved in solid oak, 18 in. high, composed of the Virgin Mary, Infant Christ, and St. Elizabeth, seated beneath a Canopy of very fine carved Gothic Tracery. Clean oak. 5*l.*

CRUCIFIX. A Crucifix, about 5 inches high by 4 wide, and 1 inch thick, cut out of solid Boxwood. In 20 compartments of subjects under Gothic arches, each containing a subject full of figures, from the Life of Christ, with Inscriptions. 10*l.* 10*s.* See *Plate 6, fig. 1.*

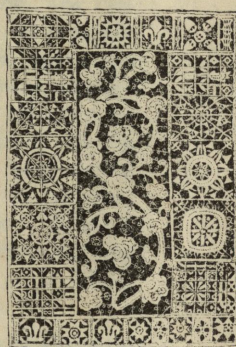
. This is a most elaborate piece of workmanship, containing about 200 figures, and is upon the whole a unique and desirable specimen of the Art.

HOLY FAMILY. A solid Oak Gothic Group of Four Figures, representing the Virgin and Infant Christ, with Joseph and St. Elizabeth. 24 in. high by 15 in. wide. 4*l.* 4*s.*

SCRIPTURAL. Three Ovals in high relief. Subjects—representing Our Saviour bearing his Cross; the Entombment of Christ; Christ



*Carved Cross in Box-wood,
Exact size*



*Sampler of Point Lace.
out of Cal.*

J. Harris, del.; et lithog.^d

The first of the series of illustrations is a view of the interior of the church, showing the altar and the choir.

The second illustration is a view of the exterior of the church, showing the tower and the entrance.

The third illustration is a view of the interior of the church, showing the altar and the choir.

The fourth illustration is a view of the exterior of the church, showing the tower and the entrance.

The fifth illustration is a view of the interior of the church, showing the altar and the choir.

The sixth illustration is a view of the exterior of the church, showing the tower and the entrance.

The seventh illustration is a view of the interior of the church, showing the altar and the choir.

The eighth illustration is a view of the exterior of the church, showing the tower and the entrance.

The ninth illustration is a view of the interior of the church, showing the altar and the choir.

The tenth illustration is a view of the exterior of the church, showing the tower and the entrance.

The eleventh illustration is a view of the interior of the church, showing the altar and the choir.

The twelfth illustration is a view of the exterior of the church, showing the tower and the entrance.

The thirteenth illustration is a view of the interior of the church, showing the altar and the choir.

The fourteenth illustration is a view of the exterior of the church, showing the tower and the entrance.

The fifteenth illustration is a view of the interior of the church, showing the altar and the choir.

The sixteenth illustration is a view of the exterior of the church, showing the tower and the entrance.

The seventeenth illustration is a view of the interior of the church, showing the altar and the choir.

The eighteenth illustration is a view of the exterior of the church, showing the tower and the entrance.

Preaching in the Temple, Doctors and Lawyers who are attending listening to his discourse. 18 in. high. Clean oak. 4*l.* 4*s.*

DECANTER STANDS. Two carved perforated Walnut Tree, 10*s.*

PIER FRAME. Style of Louis XIV. 2 ft. 1 in. by 1 ft. 8 in. 1*l.* 5*s.*

CARVED FRAMES. An Assortment, *various Sizes.*

CARDINAL VIRTUES. Antique carved Panel, representing the Four Cardinal Virtues. Clean oak, 5 ft. 6 in. long, by 1½ ft. high. 2*l.* 2*s.*

CRUCIFIXION. A beautifully carved Crucifix, executed in Boxwood, composed of the Saviour Fixed on the Cross, with Inscription over. At the foot of the Cross stand the Two Maries, one on each side, weeping. The whole group standing on a richly carved plinth, composed of Cherubs and scroll-work designs, 2 ft. 10 in. high. See *Plate 6, fig. 2.* 15*l.* 15*s.*

THERM FIGURES. Three carved in Oak, the top with Figures blowing Musical Instruments, and designs of Fruit and Flowers. 2 ft. high each, 1*l.* 10*s.*

GOTHIC SHRINE. A large Gothic Shrine, carved in oak, being a complete History of the last Events of the Life of Christ, measuring 7 ft. long, by 5 ft. 6 in. in height. This elaborate specimen of early Gothic Art represents, in the centre compartment, The Crucifixion of Christ, who is extended on the Cross; and on each side are the Two Thieves. At the foot, on a rising ground, is assembled a numerous group, composed of the Maries and other Females weeping; with Roman Officers and Soldiers, some on horseback, attending the ceremony. To the right is the Saviour carrying the Cross, with Six Figures; and also the Entombment of Christ, whose body several Women are anointing with Spices. To the left, in another compartment, are several figures taking down the body from the Cross, &c. The whole enriched with beautiful light Tracery. The top enclosed with two folding doors, on each side of which are painted representations of the Virgin Mary and Ecclesiastical Personages. 25*l.* See *Plate 2, fig. 1.*

* * * Two or three figures are missing, they are supplied by *dots* in the engraving.

TRUSSES. Two Carved Brackets, Scroll Work, and Boys' Heads. Clean oak, 2 ft. 2 in. high, 15 in. wide. 2*l.* 2*s.*

CHIMNEY-PIECE. An Elizabethan Chimney-piece. From an Old

house at Bow, Middlesex, said to have been the residence of Sir Francis Drake. Clean oak, 8 ft. 6 in. long, by 6 ft. wide. See the *Title-page*. 15*l.* 15*s.*

CHIMNEY-PIECE. A smaller ditto. 6 ft. 8 in. long, by 5 ft. 6 in. wide. 5*gs.*

CORNICE. Thirty Feet of the Moulding of the Elizabethan Room, painted. 3*l.* 3*s.*

CHEFFONIER. AN OLD OAK AND WALNUT TREE CHEFFONIER. 3 ft. 5 in. high, 3 ft. 3 in. wide, and 1 ft. 2 in. deep. Two folding doors, carved open work of Vases and Flowers, pierced sides, with Vases, &c. raised; with Shelves. In good condition. 5*l.* 5*s.*

PRIE-DIEU. A very excellent "Prie-Dieu" of the time of François Premier. 2 ft. 6 in. high. The desk supported by two grotesque Satyrs. The whole resting upon demi-lions. Clean oak; an original and choice piece of Furniture. See *Plate 3, fig. 2.* 5*l.* 5*s.*

COCOA-NUT CUP. An elegantly shaped carved Cocoa-Nut, with Apollo and the Nine Muses beautifully carved round the bowl. 4½ in. high. 2*l.* 2*s.*

ENCOGNURES. Pair of beautifully shaped Encognures of Tulip-wood. Cylindrical front. 18 in. high. 2*gs.*

CHAIR. An early Arm Chair, high backed, carved in oak, admirably adapted for an Artist's Studio. 4 ft. 5 in. high, 2 ft. wide. 2½*gs.*

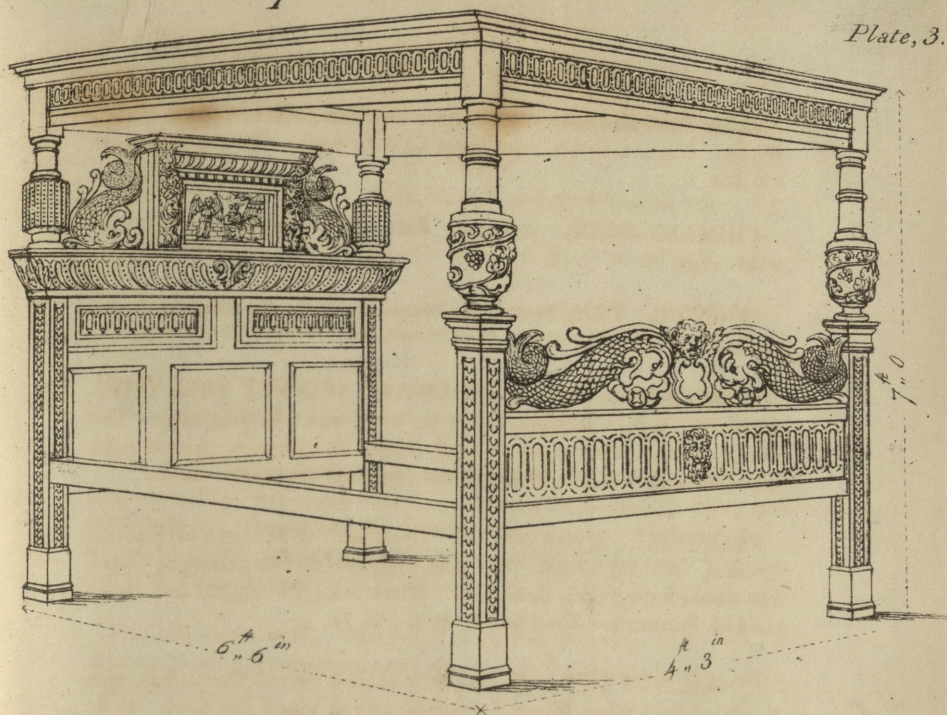
STOOL. A very curiously shaped Stool, similar to those brought from Egypt, said to have been found in Ireland. 2 ft. 8 in. long, 7 in. high. 1*l.* 1*s.*

ANCIENT PULPIT. A fine elaborately Carved Oak Pulpit, designed by Inigo Jones, and formerly in the Old Church in Broadway, Westminster, with the Staircase, &c. complete.

ANOTHER PULPIT, finely carved with the Symbols of the Four Evangelists. In clean oak, on a pedestal, with Staircase, &c. &c. complete. See *Plate 3, fig. 3.*

1

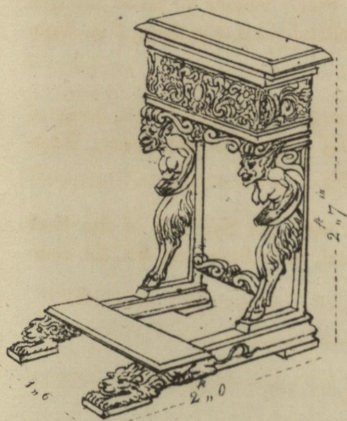
Plate, 3.



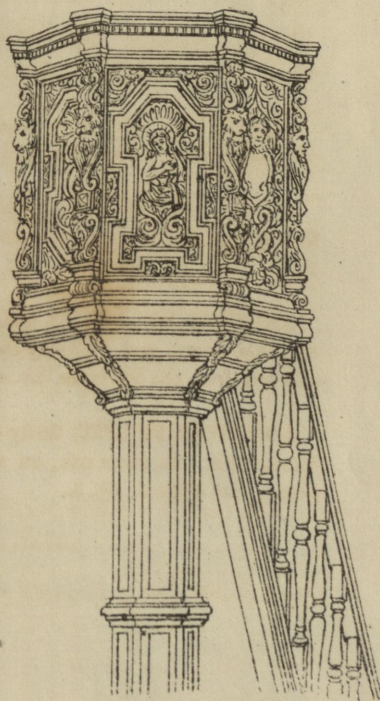
H. Rodd's

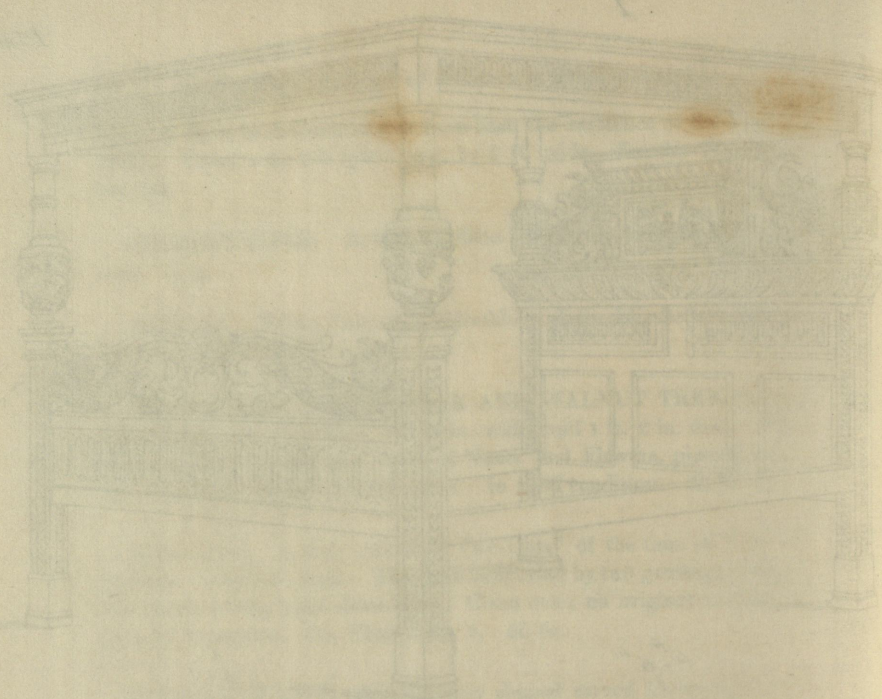
Catalogue, 1842.

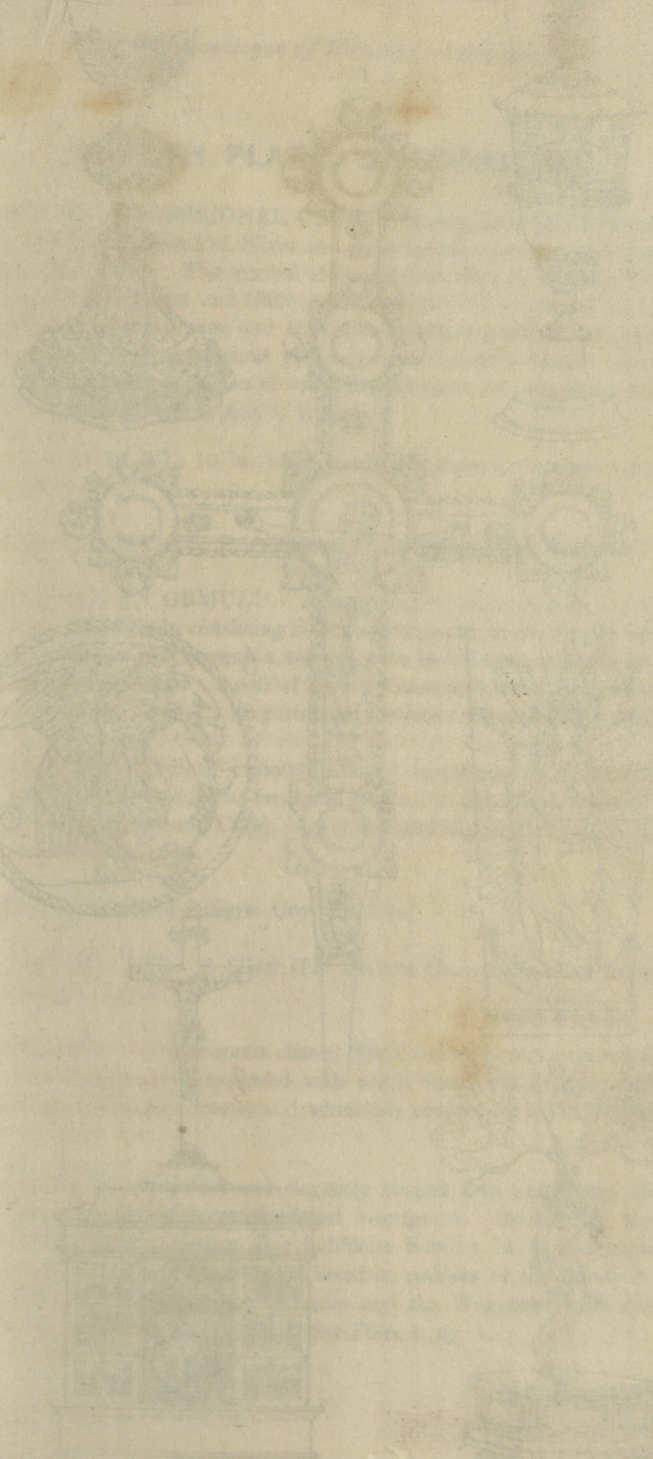
2

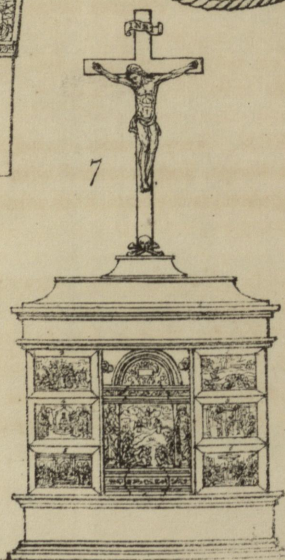
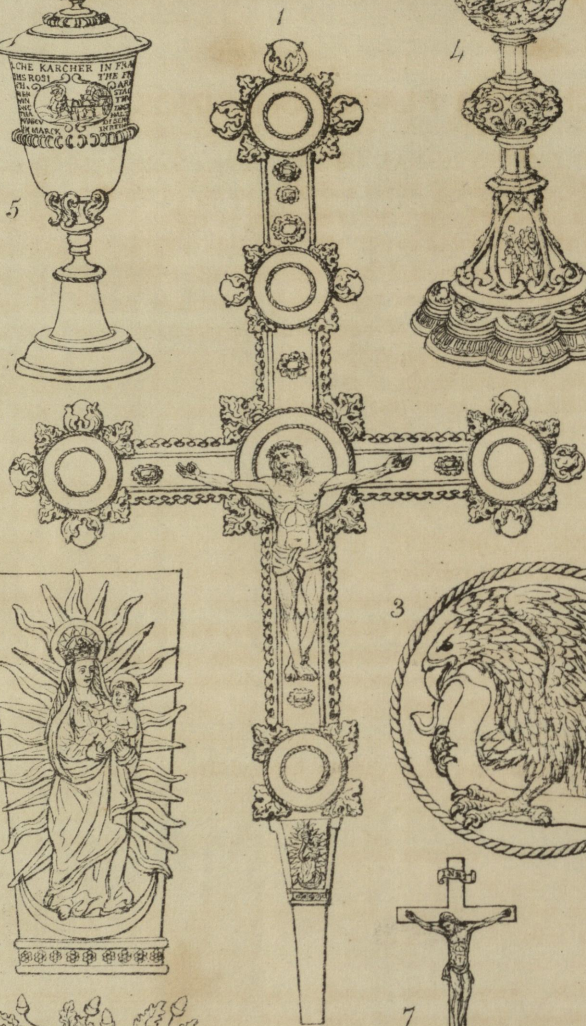
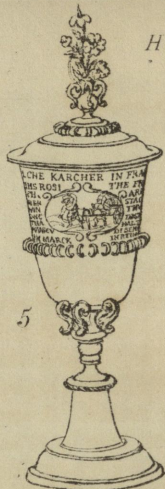


3

Harris, del^{te} et lithog^{ra}







CHURCH PLATE, CHASINGS, &c.

GRAND PROCESSIONAL CROSS. A very early Gothic Processional Cross, composed of Silver and other metal, on which is a figure of Christ in Silver. The symbol of St. John at the top, and at the foot a figure of the Virgin and Child. On each side it is ornamented with very large Crystal bosses, and it is also curiously studded with several Turquoise and other precious stones, very elaborately chased. A very rare and singular specimen of early Church plate, 24 in. high by 17 in. wide. 30*l.* See *Plate 4, figs. 1, 2, 3.*

GILT CHALICE, 10 in. high, beautifully chased, the bowl part of silver gilt. 5 *gs.*

SCENT BOTTLES. Pair of Silver Gilt Filligree Scent Bottles. 1*l.* 1*s.*

CHASING IN ORMULU. A magnificent basso relievo, in high relief, very richly gilt, consisting of an elegant group, of the Virgin, Christ and St. John, seated beneath a canopy, with two Angels supporting the Drapery on each side. A pair of Flower Vases, with Latin Inscription at foot, in an ebony frame, with perforated border on crimson velvet. 6*l.* 6*s.*

CHASINGS. Pair of curious Chasings, in plated and gilt metal, in high relief, perforated in the faces and hands, through which are seen the Saviour and Virgin and Child, highly finished Greek Paintings, in oil. 10½ in. by 9½ in. 6*gs.*

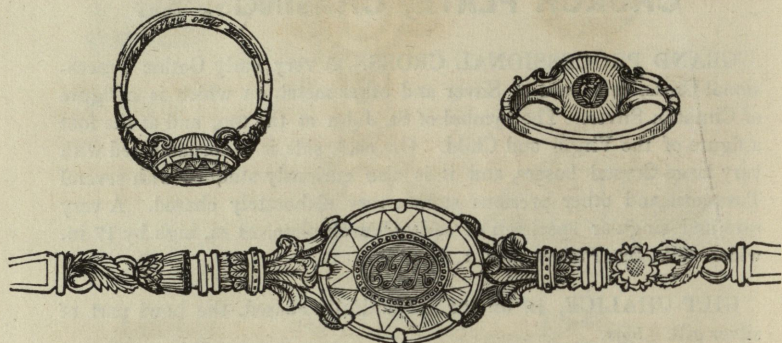
CROSS. A Gold Filligree Cross. 1*l.* 1*s.*

BODKIN CASE. A Silver Gilt Bodkin Case, with extra Filligree Work over. 10*s.*

CANTEEN. Very curious chased Silver Indian Canteen on two feet, with stout hoops, and mounted with scroll work, handle, &c., capable of holding about two quarts, and admirably adapted for a Pic Nic Party. 6 *gs.*

CHALICE. Very fine and elegantly shaped Cup and Cover, silver gilt, 13 in. high, with emblematical inscriptions. Round the top is inscribed "Zunfut Becher Der Lobhiche Karcher In F. Ranckenthal, Anno 1667." On one side is engraved an emblem of the Trinity. On the other side the Fable of Hercules and the Waggoner; also a long inscription in German. 12 *gs.* See *Plate 4, fig. 5.*

PRINCE CHARLES'S RING.



A Gold Ring, formerly belonging to Prince Charles Edward Stuart ; on the top are the initials C. P. R. surmounted by a fine Cairn Gorum ; on one side is enamelled the Thistle, and on the other the Rose, inside the Ring is the Harp of Erin, and an engraved motto—" *Nec Laboribus cedit Hercules.*"

" This Ring was given to Edward Lechmere, Esq., M. P. for Worcester, by a Col. Hamilton, at Edinburgh, who had it from the Stuart Family. Mr. Lechmere has been dead 35 years, and had it in his possession some years before his death ; it has since been in possession of his Widow, Catharine Lechmere, deceased." 30 *gs.*

ANCIENT ENGLISH RING OF COPPER, which has been formerly gilt, presumed to be about the time of Richard the 2nd, with a Bird and Gothic Inscription engraved on it. 1*l.* 1*s.*

BOOK CLASPS. Pair of Engraved Antique Silver Book Clasps, representing Moses and Aaron and the Four Evangelists, perforated and chased, with four Corners to correspond.

DITTO. Pair of ditto, ditto, smaller.

DITTO. Pair of ditto, Religion and Fortitude, and Four Cherub Corners.

DITTO. Pair of ditto, Moses and Aaron and Four Evangelists.

DITTO. Pair of ditto, King David and Solomon.

DITTO. Pair of ditto, Moses and Aaron and the Four Evangelists, smaller, and two pair of Corners to correspond.

BOOK-CLASPS, a pair of. The Resurrection of Christ, and the Four Evangelists.

DITTO. Pair of ditto, ditto, Moses and Aaron, silver gilt.



CELLINI, BENVENUTO. A most extraordinary specimen of the workmanship of this celebrated artist. A Cameo, the subject of which is the Fall of Phaeton, chased in gold and enamelled, admirably adapted for a brooch. 100 *gs.*

Formerly in the collections of Cardinal Albani and Prince Poniatowski.

TABERNACLE. The front of which is composed of Ebony, the centre panel, 10 in. by 6 in., representing a Triumphal Arch of ormolu, within which is a plate with representation of The Ascension, supported by two whole length figures, in high relief, of the Saviour and St. Paul, surmounted on metal gilt, with corresponding designs. On each side a series of six silver plates illustrative of the History of Jesus Christ. The whole of very massive silver and most admirably chased. Surmounted by an Ebony Cross, with the figure of Our Saviour, and the Emblems of Mortality, in solid silver. The whole forming a very complete and most desirable article for the use of a private Chapel. 80 *gs.* See *Plate 4, fig. 7.*

ST. SEBASTIAN. A very fine figure of St. Sebastian bound to a Tree, with wide spreading branches, composed of oak leaves and gilt acorns projecting over his head, 20 in. in height. The figure of St. Sebastian, very exquisitely sculptured, and denoting a countenance full of piety and resignation. His body, which is pierced with arrows, exhibits in every muscle the most extreme suffering of corporeal pain. Mounted on an ebony stand, on which is a large silver chased plate representing the place of his martyrdom. On the sides of the pedestal are eight perforated panels, on which are beautifully engraved (in the manner of Callot, who engraved the Saints for every day in the year,) the principal historical events of the Life of St. Sebastian, fastened by 64 silver pins, 48 of which are set with real Garnets and Pearls. The whole supported on 4 most elaborately chased Lion's paws. The above desirable work of art is in the highest state of preservation. 30 *gs.* See *Plate 4, fig. 6.*

SACRAMENTAL CUP. An exceedingly handsome Silver Gilt Sacramental Cup, 11 inches high, of fine form, most elaborately chased, with

Nine Cherub Heads and Three Scriptural Subjects, surmounted by rich scroll work of Grape Vines and Ears of Corn. 20 *gs.* See *Plate 4, fig. 4.*

CÆSARS. The Twelve Cæsars, highly embossed in brass, circular, 5 inches diameter, *in black frames.* 5 *gs.*

MINIATURE CASE, of fine Gold. Initials A. C. on the back. Oval size, 2½ in. by 1½ in. 2*l.* 10*s.*

A small Bronze Eagle, one of the reliques of Waterloo. 5*s.*

TUTENEAC ARTICLES.

CANDLESTICKS. Two finely shaped Candlesticks, 14 in. high.

DITTO. Two ditto of style of Louis XIV., 9 in. high.

DITTO. Two ditto, ditto, 9 in. high.

SNUFFERS. Snuffers engraved, with Tray.

TEA-KETTLE. A large round Tea-kettle, and curious perforated Stand for Spirits of Wine.

WINE COOLER, 8 in. high.

PUNCH BOWL. Inside is engraved a figure of Liberty, (Liberty Hall,) on the outside, "To David Garrick, Esq."

CHAMBER CANDLESTICK, and Extinguisher.

INKSTAND, for three Vases, Pens, &c., on claw feet.

BOTTLE composed of white and yellow metal, engraved.

TEA-KETTLE, copper, and Stand for Spirits, (formerly Dr. Hunter's),

20 *gs.* the lot.

MAHOGANY TEA TRAY. An octagonal shaped Tea Tray, composed of a beautiful specimen of Spanish mahogany. Round the rim is a gallery of Tuteneac, pierced with scroll work engraved. In capital condition. 2*l.* 10*s.*

MISCELLANEOUS.

A SINGALESE MS. of great curiosity. On thick pasteboard. On one side are painted nearly 100 figures in various costumes, all kneeling to an Idol. On the other side are represented plans of Gardens, Summer Houses, Mosques, &c. This is 16 ft. long by 17 in. wide. The whole folded up so as to form a book, with covers. 5 *gs.*

N. B. There is not any such MS. as this in the British Museum.

BESLER'S (BASIL) HORTUS EYSTETTENSIS. Portrait and fine Plates, containing upwards of 1000 Specimens of Plants, with their Roots accurately depicted and engraved by W. Kilian. Large folio, on thick paper, bound in old red Turkey morocco, the sides magnificently tooled, gilt leaves, altogether a splendid volume. 4l. 4s. *Nurimburg*, 1613.

THE TWELVE CÆSARS AND THEIR WIVES. Twenty-four very fine Portraits of the Cæsars and their Wives, engraved by *Sadeler*, after pictures by Titian, bound in a folio volume, with additional paper between each portrait. 2l. 2s.

POPES. A Series of Twenty-Eight Engraved Portraits of the Popes of Rome, from Urban VI. to Paul IV., from Paintings of Raphael, Titian, &c., with Plates of Medals, Coins, &c. and Notices of their Lives, by O. Panvinus, folio, *half russia extra. Venetiis*, 1575. 2l. 2s.

ARABESQUE DECORATIONS. A Collection of Arabesques for the Decoration of Apartments, designed at Rome by L. Poussin, and other celebrated Modern Artists. By A. Le Noir. 4to. *Paris*, 10s.

SNUFF-BOX. Ivory and Tortoiseshell Snuff-box. On the lid is a very highly finished Miniature Landscape, in the style of Berghem. 1l. 11s. 6d.

TEA CADDY. An Old Tortoiseshell Tea Caddy, curiously mounted with silver, 9 in. long, 6 in. high. 2l. 10s.

TERRA COTTA. A pair of pleasing and beautifully executed Terra Cotta Groups of Cupid and Psyche, 15 in. high. 5l. 5s.

INK-STAND of Ancient Delfe, blue and white, mounted in Brass. On claw feet, the sides and ends in compartments, with figures in Elizabethan costume, dancing; 1 ft. 5 in. long, by 8 in. wide, and 6 in. high, with handles. 9 *gs.*

BRONZE GROUP. A fine Burmese Group, in Bronze, 7 in. high. Figures attacking a Leopard. Very curious. 1*l.* 1*s.*

AGATE CUPS. A pair of small Choice Oriental Agate Cups. 12*s.*

VASES. A pair of small Oriental China Vases, mounted with gilt Ormolu Snake handles. 1*l.* 10*s.*

NEEDLE WORK. A beautiful Specimen of Needle Work, representing The Dead Christ, surrounded by Five Figures, and Floral Border, *framed and glazed.* 1*l.* 1*s.*

ANTIQUE LACE. A large elegant Guippure, or Point Lace, Toilet Table Cover. 4*l.* 4*s.*

DITTO. A ditto ditto. 3*l.* 3*s.*

DITTO. A large ditto ditto. 2*l.* 2*s.*

DITTO. A Superfine Antique Lace Flounce. 4*l.* 4*s.*

GLASS. An early Glass cut Tumbler of twelve sides. On each side are Figures, Coats of Arms, and Arabesque Work, exquisitely engraved. 1*l.* 5*s.*

GLASS. Five Engraved Venetian Glasses, richly cut and gilt, in a leather case. 15*s.*

CHINA. A large China Coffee Pot, with Oval Landscapes, and Chinese Figures in conversation. 2*l.* 2*s.*

BASIN AND EWER. Large Ancient Brass Basin and Ewer, formerly used in Churches. 2*l.* 2*s.*

CHANDELIER. A superb and richly gilt Ormolu Chandelier, of six Burners, with handsome chased Vase for the oil, supported by a richly wrought and massive Chain, a Plate Glass receiver, the sides very handsomely designed, of open work, scrolls of Cornucopias and Eagles, &c. 2 ft. 4 in. in diameter, in excellent preservation, and equal to new, with burners and glass shades—style of Louis XIV. 18 *gs.*

HALL-LAMP. An octagonal-shaped Hall Lamp, with coloured glass, 2 ft. high. 1*l.* 1*s.*

CANDLESTICKS. Three brass Altar Candlesticks, on tripod stands, and claw feet, chased, 24 in. high. 4*l.* 4*s.*

GOTHIC CANDLESTICKS, a very early pair of, in brass, formerly used as altar candlesticks, 14 in. high. 3 *gs.*

FENDER. Old Brass Elliptical Pierced Fender, engraved with Dragons, &c. 2 ft. 8 in. 1*l.* 5*s.*

FIRE-DOGS. Pair of very fine Elizabethan Fire-dogs, in solid brass. 4*l.* 4*s.*

SNUFFERS. Pair of Elizabethan Brass Snuffers, embossed with a representation of Adam and Eve, &c. 15*s.*

MARBLE VASE. Black marble oval-shaped Vase, mounted with bronze and two solid bronze handles, of elegant shape and chaste design, 15 in. long by 12 in. broad and 8 in. high, the handles extending 20 in. 5*l.* 5*s.*

MARBLE TRAY, of elegant form. 1*l.* 1*s.*

MOSAIC MARBLE SLAB. Fine inlaid Mosaic Marble Slab, of various choice specimens, tastefully inlaid on another slab, 8½ in. by 5 in. 1*l.* 1*s.*

MARBLE SLAB for a pier table, 4 ft. 5 in. by 2 ft. 4 in. wide. 2*l.* 2*s.*

FLORENTINE MOSAIC TABLET. An early and very beautiful Florentine Mosaic Tablet, with two busts of the Angel and Virgin, in alto relievo, of variegated marbles, scrolls of Lapis Lazuli, &c. in an ebony frame, 7½ in. by 5 in. 5*l.* 5*s.*

MUSICAL TABLE CLOCK. A capital old Eight-day Clock, striking the quarters, and at every hour playing a tune, on a small organ with a barrel, pricked for eight pleasing airs, contained in a finely carved case, the doors of pierced work, with figures of Apollo and Calliope, in Arabesque work, of Birds, &c.; the top of the clock is surmounted by elegantly carved figures of Bacchus, Apollo, and young Bacchanalians, who are playing on musical instruments to an anti-tee-totaller, who, unable to *stand* the effects of the juice of the grape, is extended at full length with his mouth under the spigot of a wine cask; the whole of which is gilt; in capital order. 25 *gs.*

BRACKET. An elegant Ormolu and Buhl Bracket, style of Louis XIV. 8 in. high, the top part 14 in. wide by 7 in. deep. 3*l.* 3*s.*

DRESDEN CHINA HORSE. A beautifully modelled Figure of a Horse in Dresden China. 1*l.* 11*s.* 6*d.*

TERRA COTTA. Pair of Terra Cotta Figures of a Boy and Girl, after Boucher, in his broad manner, *freely* executed, 10 in. high. 2*l.* 2*s.*

TERRA COTTA. Figure of a Female of elegant form, 8 in. high. 1*l.* 11*s.* 6*d.*

LIMOGE ENAMEL. Small Ewer, of Limoge Enamel, of exquisite form, but much mutilated. 18*s.*

LIMOGE ENAMEL. Christ appearing to Mary, in carved frame, 7 $\frac{3}{4}$ in. by 7 in. 2 *gs.*

DITTO. The Last Supper, 12 in. by 8 in. 2*l.* 10*s.*

DITTO. The Ascension, 12 in. by 8 in. 2*l.* 10*s.*

GLASS JUG. Very curious Venetian Glass Jug, 8 in. high. 10*s.*

ARMOUR.

SPANISH RAPIER, Solingen blade. 1 *guinea.*

SPANISH RAPIER, Solingen blade. 1 *guinea.*

ANCIENT SPANISH RAPIER, inscribed on both sides, Clemente Wopper, Mi Sinal el Galo, with a dagger. 2 $\frac{1}{2}$ *gs.*

RAPIER AND DAGGER. On one side the Rapier, "Pedro Hillerio in Solingen;" on the other side, "My Sinal Es Et Alferis." 2*l.* 12*s.* 6*d.*

STEEL BACK PLATE, engraved. 10*s.*

OLD ENGLISH SWORD, Basket Handle. 15*s.*

STAINED GLASS. A Window of Ancient Stained Glass of the highest class of the Norman Art. The subject is a Pope with the Triple Crown. The colours are most brilliant, and the Ruby which preponderates is equal in appearance to the real stone. Size, 5 ft. by 2 ft. 10 in. 35 *gs.* See the **FRONTISPIECE.**

TERZA CORTA. Pair of Terra Cotta figures of a Boy and Girl, the Boy has in his hand a small bowl, finely executed, 10 in. high. 2l. 10s.

TERZA CORTA. Figure of a Female of elegant form, 8 in. high. 1l. 11s. 6d.

TERZA CORTA. Small Bowl of Lustrous Enamel of exquisite work, 4 in. diam. 10s.

TERZA CORTA. Christ appearing to Mary, he carried Mary 11 in. by 7 in. 1l. 10s.

TERZA CORTA. The Last Supper, 10 in. by 10 in. 2l. 10s.

TERZA CORTA. The Ascension, 10 in. by 10 in. 2l. 10s.

TERZA CORTA. The Virgin Mary, 10 in. by 10 in. 2l. 10s.

ARMOUR.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

ARMOUR. A pair of Gauntlets, 1 pair.

38041 500 970 162



01-15 MIN



3 8041 800 97016 2

www.colibrisystem.com

